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# ART AND ARCHAEOLOGY

*An Illustrated Monthly Magazine*

Published by THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON,  
AFFILIATED WITH THE  
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXII

NOVEMBER, 1926

NUMBER 5

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## CONTENTS

LUXOR AND ARMAGEDDON . . . . .	<i>James Henry Breasted</i> . . . . .	155
Thirteen Illustrations		
MEMORIA IN AETERNA (Poem) . . . . .	<i>Mae Wallace McCastline</i> . . . . .	166
THE VIENNA PAINTERS . . . . .	<i>A. S. Levetus</i> . . . . .	167
Seven Illustrations		
THE TURFAN EXPEDITIONS IN CHINESE TURKESTAN . . . . .	<i>A. von Le Coq</i> . . . . .	176
Nineteen Illustrations		
THE CARNEGIE INSTITUTE EXHIBITION . . . . .		189
WITHIN THE MASTABA OF AN EGYPTIAN PRINCESS (Poem) . . . . .	<i>Margaret Tod Ritter</i> . . . . .	193
NOTES AND COMMENTS . . . . .		194
ARCHAEOLOGICAL GLOSSARY . . . . .		197
BOOK CRITIQUES . . . . .		198

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FIG. 1. CHICAGO HOUSE, HEADQUARTERS OF EPICRAPHIC EXPEDITION OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO AT MEDINET HABU, OPPOSITE LUXOR, UPPER EGYPT.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXII

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## LUXOR AND ARMAGEDDON

THE EXPANSION OF THE ORIENTAL INSTITUTE OF THE  
UNIVERSITY OF CHICAGO

By JAMES HENRY BREASTED

ART AND ARCHAEOLOGY has already published a preliminary statement of the organization and purposes of the Oriental Institute of the University of Chicago. As indicated in that article<sup>1</sup> the Institute has been enabled, through the generosity of Mr. John D. Rockefeller, Jr., to transform an old fashioned Department of Oriental Languages into the staff of a research laboratory. It is housed in Haskell Oriental Museum, where its archives are filed and its *home* research projects are carried on. These interests now occupy the entire building, comprising three stories and basement. Here are the extensive card files containing the materials for the new Assyrian-Babylonian Dictionary, of which some 600,000 cards are already alphabetically organized, under the editorship of Prof. D. D. Luckenbill. Here, too, are the thousands of photo-

graphs of Arabic manuscripts scattered through the libraries of Europe and the Orient, containing the animal fables of *Kalila and Dimna*, which are thus brought together for the first time, in order that the editor, Prof. Martin Sprengling, may produce a final text and reconstruct the literary history of this picturesque ancient philosophy of human conduct as it appears when shifted to the animal world. A similar collection of manuscripts for Professor Graham will enable him to study the Syriac text of Bar-Hebraeus, and penetrate the problems of the transmission of the Old Testament Hebrew manuscripts. The photostat in this building places in the hands of Dr. T. G. Allen, the Secretary of the Institute, facsimile reproductions of the hand copies of the Coffin Texts, which he distributes to Dr. Alan H. Gardiner in London, and his assistant Dr. A. DeBuck in Cairo, who are European

<sup>1</sup> Vol. XVI, No. 6 (Dec., 1923), pp. 241-246.

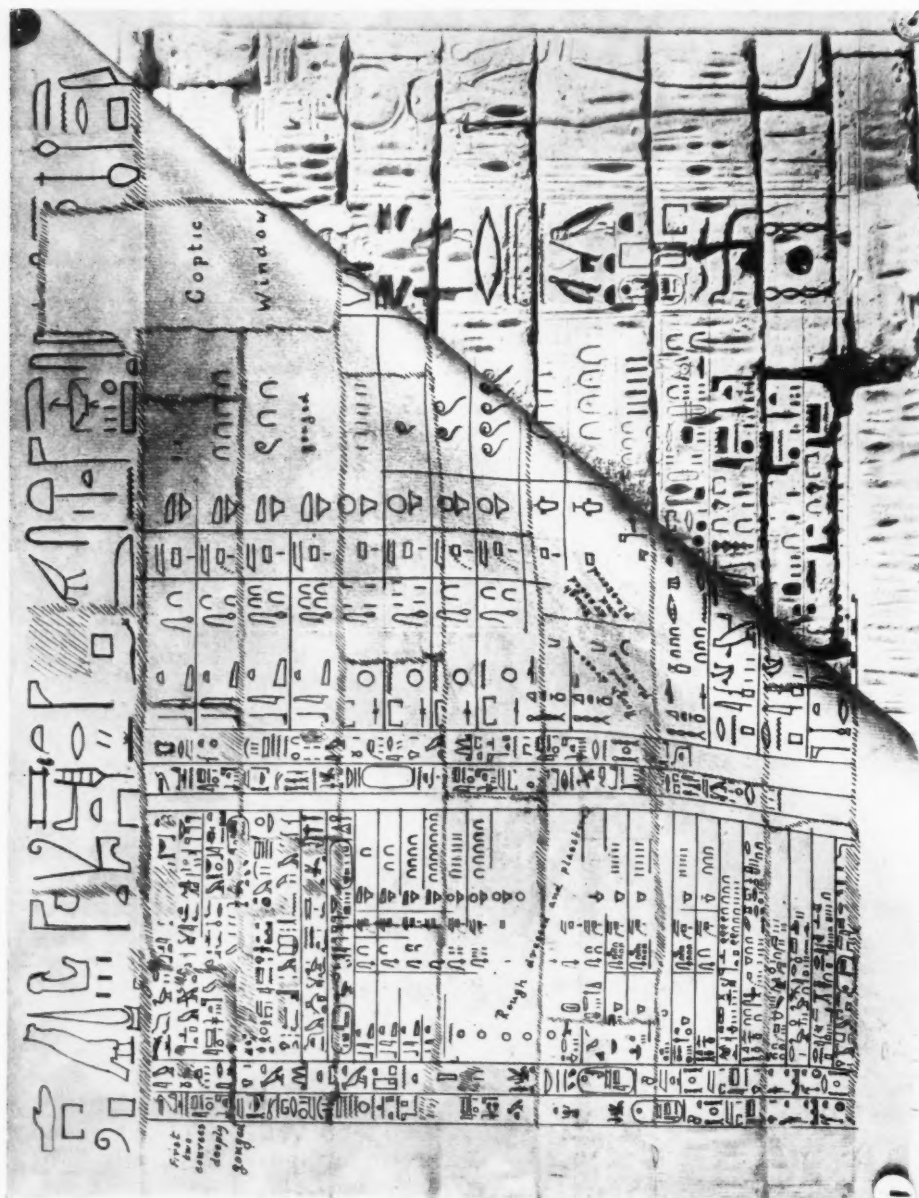


FIG. 3. THE ENLARGED PHOTOGRAPH ON THE DRAWING BOARD WITH THE TRANSPARENT LEAD TRACING. One corner of the tracing paper has been rolled under to expose the enlarged photograph of the original inscription. The transparent lead pencil tracing, after being removed, is kept as a guide for the draughtsman who "inks in"; that is, he traces the inscription with India ink directly on the face of the enlarged photograph.



## ART AND ARCHAEOLOGY

members of the Institute engaged in editing these forerunners of the Egyptian Book of the Dead, with the collaboration of Dr. Allen. Three librarians under the direction of Dr. Allen are engaged in building up an alphabetic organization of the available facts and materials in oriental research, especially the returns from the field operations of the Oriental Institute. An assistant for copying and studying the Institute's collection of cuneiform tablets, another for handling the museum exhibits, and a new Secretary of the Museum, Mrs. Edith W. Ware, have recently been added to the staff. For the most part this *home* staff of fifteen people is drawn from the ranks of our own students of the Department of Oriental Languages. By means of this staff the American headquarters of the Oriental Institute has become a focus and clearing house for the data constantly converging upon it from the field operations maintained by the Institute.

The *field* projects of the Institute have been essentially expanded since the report in this journal three years ago. Any one familiar with the condition of the ancient buildings still standing along the Nile, will share the present writer's anxiety that the vast body of inscriptions they bear shall be saved from the destruction which inevitably awaits them unless they are preserved for the future in the form of facsimile reproductions and records. A substantial increase in its budget granted the Institute by Mr. Rockefeller in 1924 made possible the beginning of a systematic campaign for salvaging the inscriptions on the Egyptian temples. On the west shore at Luxor, behind the solitary colossi on the Theban plain, and near the temple of Medinet Habu, the Institute erected

its Upper Egyptian Headquarters, now known as "Chicago House" (Fig. 1), in the summer of 1924. A welcome subvention by the General Education Board made possible the enlargement of the staff at this headquarters in 1926, and a generous gift by Mr. Julius Rosenwald of Chicago enabled the Institute to enlarge its Theban headquarters to double their former capacity and to add another building containing library, offices, draughting-rooms, etc. These new buildings are now in process of erection and will be ready for occupancy this fall. With the first scientific library available in Upper Egypt, the Institute will be able



FIG. 2. MAKING THE PRELIMINARY NEGATIVES OF THE RECORDS ON THE WALLS OF THE MEDINET HABU TEMPLE.

The photographer, a European, and the natives below are members of the staff of the Oriental Institute of the University of Chicago.

## ART AND ARCHAEOLOGY

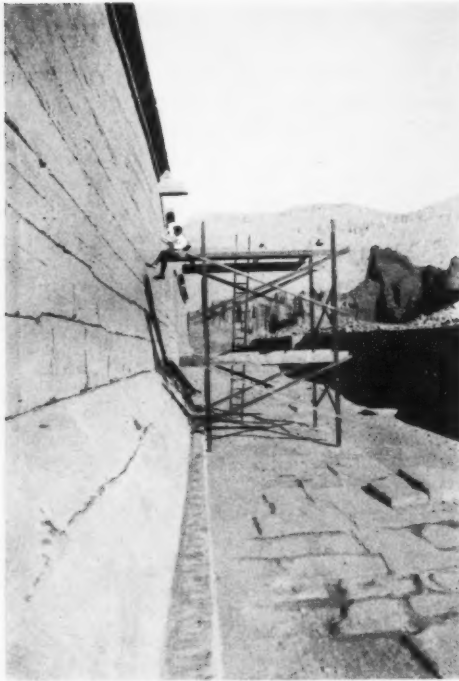


FIG. 4. THE DRAUGHTSMAN ON THE SCAFFOLDING BEFORE THE ORIGINAL WALL.

He is tracing with India ink directly on the face of the enlarged photograph the original inscription which he has before him on the ancient wall. He has with him the transparent lead pencil tracing (Fig. 3) as a guide.

not only to do its work much better, but also to guarantee to the younger members of the staff a very large measure of the same opportunities for scientific development which they would enjoy at home.

The work of saving the great body of inscriptions in the Medinet Habu temple is making rapid progress. The process employed has developed out of many years experience in such epigraphic work. It combines in one record three things: the speed and accuracy of the camera, the skill of the trained and experienced draughtsman, and the completeness made possible only by the reading ability of the

epigrapher who can read and understand the inscriptions. To secure these three things in the final record, the work is done in a number of stages. The photographer first makes a series of relatively small negatives reproducing all the inscriptions covering the walls of the temple (Fig. 2). Of each of these negatives he then furnishes us with an enlargement of considerable size—as large indeed as the drawing board of the draughtsman. This enlargement is then placed on the drawing board and a piece of transparent tracing paper is fastened over it. On this paper a pencil tracing (Fig. 3) of the inscription is made by the epigrapher, who is careful to study all the broken and illegible passages for every possible trace of the ancient signs. This pencil tracing is a purely temporary guide for the draughtsman, who now carries the enlargement out to the temple, where he climbs the scaffolding (Fig. 4) and sits down to compare the enlargement directly with the original it reproduces. There, with the aid of the original, he makes an India ink tracing on the hard surface of the photographic enlargement, consulting the transparent pencil tracing as a guide wherever he is in doubt. He may also make extensive entries of doubtful lines on the enlargement in pencil, but eventually his record is all in indelible India ink, following the lines on the face of the enlargement, and furnishing a facsimile of the inscription, in so far as a draughtsman, who cannot read it, can be expected to furnish an exact record of what he has seen. He has been saved from the most serious errors by the guidance of the transparent pencil tracing, which he has had always at hand; but this guide does not eliminate all possibility of error.

## ART AND ARCHAEOLOGY

At this stage, therefore, the epigrapher again takes up the work. With the draughtsman's India ink tracing he goes out to the temple, where he places this tracing directly before the original and carefully proof-reads every word and sign (Fig. 5). This process of collation, as it is called, is repeated again and again until the element of human error has been eliminated so far as seems at all possible.

An examination of one of our tracings at this stage of development discloses the fact (Fig. 6) that in addition to the ancient signs which make up Egyptian writing, the camera has recorded also a rectangular net of masonry joints which obscure the records and are very disturbing. In ancient times these joints were not visible; but the mortar has fallen out, carrying along with it all the ancient paint and stretching over the entire inscribed wall this obscuring rectangular network. We must now disengage the India ink tracing from this photographic record of the masonry. The enlargement is handed back to the photographer, who immerses it in a chemical bath which entirely bleaches out the photograph. The unsightly masonry joints vanish, and the inscribed record stands out, a clear and readable facsimile in black on pure white (Fig. 7). This final India ink facsimile is then ready for the photo-engraver, who prepares a printer's block, from which the inscription is printed as a plate in one of the volumes reproducing all the records in the temple. When the temple has perished, these volumes in the libraries of Europe and America will ensure the preservation of these precious records for some thousands of years to come.

The documents on such Egyptian temples are not inscriptions alone. Some of them are works of art (Fig. 8)

deserving careful record as such. One of our draughtsmen, Mr. Alfred Bollacher, is an able painter, and his tracings are done with full appreciation of the value of the lines. Indeed, we hope to reproduce in color some of the ceilings in the temple, in places where the ancient colors have been remarkably preserved. At the same time the buildings themselves are great monuments of architecture, which deserve a careful architectural survey, and for this work we have been fortunate in securing the services of Prof. Uvo Hoelscher, a well known architectural archaeologist. The staff at Medinet Habu, under Prof. Harold H. Nelson as



FIG. 5. THE EPIGRAPHER PROOF-READING AND CORRECTING THE DRAUGHTSMAN'S INDIA INK TRACING ON THE ENLARGED PHOTOGRAPH.

The epigrapher, who can read and understand the inscription, is engaged in controlling and correcting the errors of the draughtsman in order to make a finally correct edition of the india ink tracing.

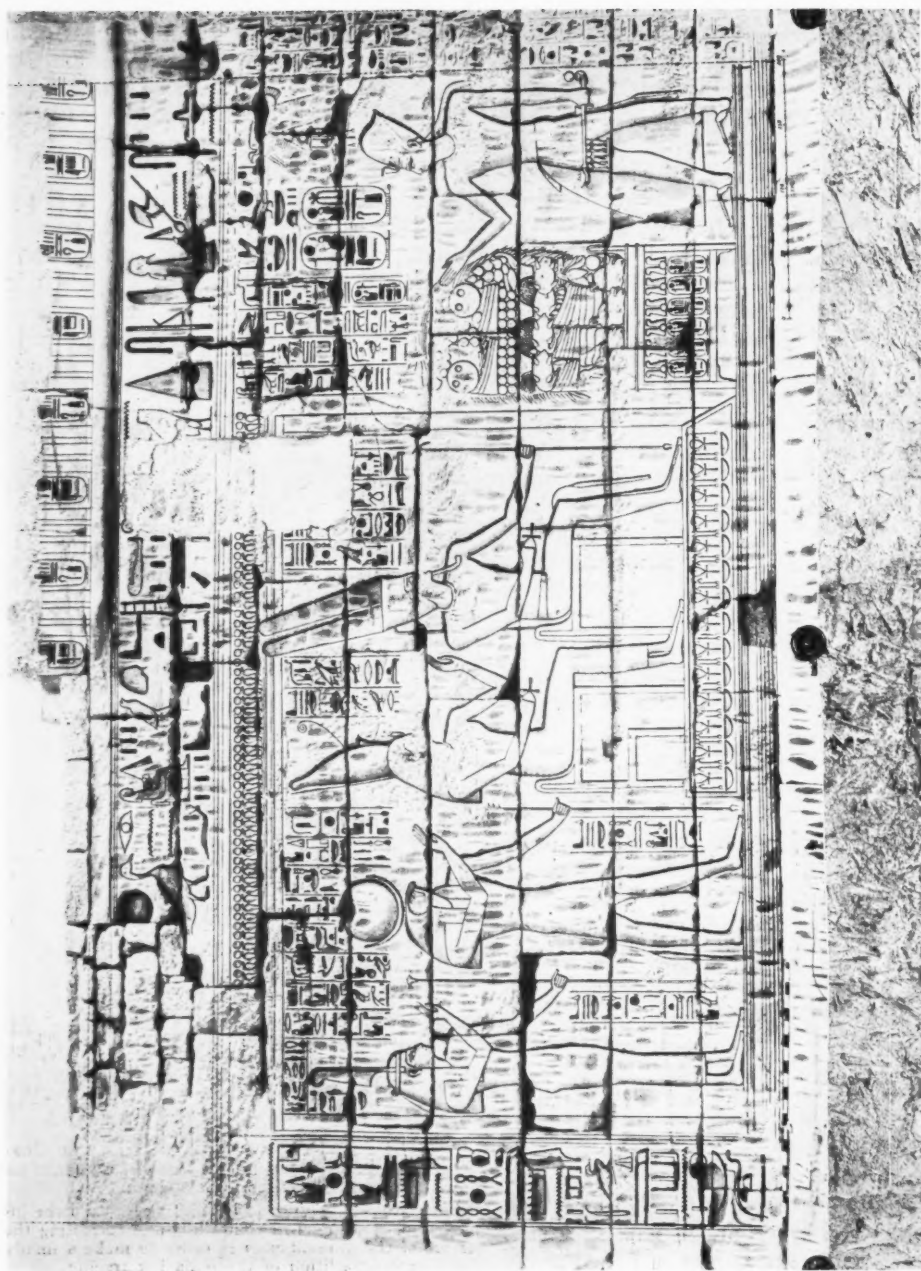


FIG. 6. THE INDIA INK TRACING AS COMPLETED BY THE AID OF PHOTOGRAPHER, DRAUGHTSMAN, AND EPIGRAPHER. This record combines the speed and accuracy of the camera with the skill of the draughtsman and the reading ability of the epigrapher. Their combined record, represented by the black India ink lines, is much obscured by the network of masonry joints disfiguring the ancient wall.



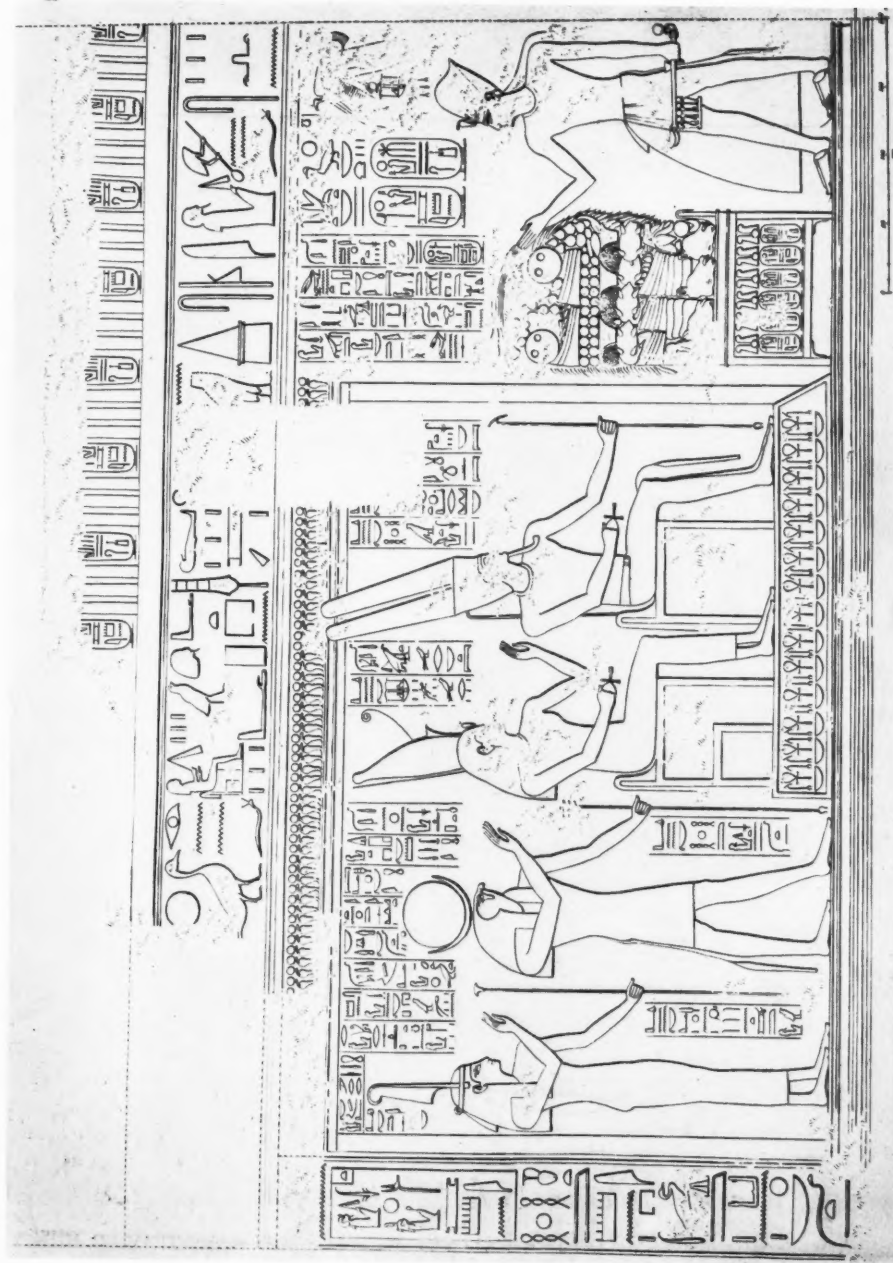


FIG. 7. THE CHEMICALLY BLEACHED INDIA INK TRACING ON THE ENLARGED PHOTOGRAPH.

The disfiguring masonry joints, as seen in Fig. 6, have completely disappeared, having been washed out by a chemical bath which bleaches out the photographic record and leaves only the indelible India ink. This facsimile drawing is ready for the photo-engraver.





FIG. 8. RAMSES III. AS SHOWN ON THE WALLS OF THE MEDINET HABU TEMPLE, HUNTING ANTELOPES (ABOVE) AND WILD BULLS (BELOW).

The wild bull hunt is one of the strongest and most impressive drawings that has survived from ancient Egypt. The river shore, with its touches of landscape, is almost unique in an art so ancient.

## ART AND ARCHAEOLOGY

field-director, will next winter include eleven people, of whom five will be epigraphers: besides Prof. Nelson, Dr. Caroline Ransom Williams, Prof. Wm. F. Edgerton, Dr. John A. Wilson and the writer, a group organized for studying the evidences of prehistoric man will likewise be stationed at this headquarters under the leadership of Dr. K. S. Sandford of Oxford.

which have survived from the past in a single building. Besides these temple documents there remain furthermore the enormous body of tomb inscriptions and reliefs. To rescue all these records will require the work of another entire generation if not more.

In the summer of 1925 additional support from Mr. Rockefeller made possible the extension of the operations



FIG. 9. THE MOUND OF ANCIENT ARMAGEDDON (MEGIDDO) WITH THE EXPEDITION HEADQUARTERS OF THE ORIENTAL INSTITUTE AT THE LEFT.

How long it may be before this staff at Medinet Habu shall have completed and published their records of that place, it is difficult to determine—two or three years more at least. It is hoped that this work of “inscription salvage” may be placed upon a basis sufficiently permanent to permit its continuance to include all the great temples of Egypt, passing from Medinet Habu to the Ramesseum, thence to the Luxor temple, and especially to Karnak, which contains the greatest volume of inscribed records

of the Institute to Asia on a more permanent basis than had been possible in our first preliminary survey. Plans were made for the excavation of ancient Megiddo, or as it is more popularly known, Armageddon, in Palestine. The topography of Western Asia gave this ancient fortress-city great strategic importance. In the age-long struggles between Egypt and Asia for the supremacy of the East, the invading armies found the valley corridors between the mountain ranges of Syria and

## ART AND ARCHAEOLOGY

Palestine, leading them southward into Egypt or northward into Asia, because the ranges were parallel with the main roads, between the desired objectives. There is one exception. The ridge of Carmel, transversely crossing the north-south ranges, swept directly across the route of the invader from Egypt or Asia as he pushed northward or southward. It was at this ridge



FIG. 10. EXPEDITION HEADQUARTERS OF THE ORIENTAL INSTITUTE AT ARMAGEDDON.

The hills of Nazareth, nearly eight miles away in the background, are veiled in mist.

that the Turks endeavored to hold the British in the World War, and what they attempted had been done for ages by the armies of Asia before them. The most important and feasible pass through this ridge of Carmel was defended at its north end by the ancient fortress of Armageddon (Fig. 9). The city appears in human records for the first time in the fifteenth century B. C., when the army of the Pharaoh Thutmose III, after defeating the Asiatics in battle, was stopped there by the necessity of capturing the fortress. It was through this pass that, three thousand four hundred years later, Allenby hurled his cavalry—a movement which cut the Turkish armies in two and resulted in their destruction, in perhaps the greatest victory of the World War.

In the autumn of 1925 the Institute erected a large headquarters house (Fig. 10) at the north end of the mound of Armageddon, preparatory to a five

years' campaign of excavation at the place under Dr. Clarence S. Fisher as Field-Director. Great difficulty was experienced in beginning the work, owing to the fact that early in the operations the entire staff was laid low with malaria. By the spring of the present year, however, this visitation passed, and it is hoped that the filling of the neighboring marshes, a process now going on, will prevent a recurrence of this trouble.

Actual excavation began on the slopes and disclosed tombs of great interest, dated in one instance by a series of Egyptian scarabs which could be placed in the period from the eighteenth or nineteenth to the sixteenth century B. C. Even before the digging began, however, an important intimation of what the mound might be expected to yield emerged—not from our own trenches, but from the preliminary and merely exploratory pits of an earlier expedition of a quarter of a century ago. Our workmen in building the expedition house, brought down from the mound as building material a quantity of ancient stone blocks. Some of these came from the "dump" left by our predecessors, and carved on one of these blocks Dr. Fisher's carefully trained Egyptian foremen noticed some Egyptian hieroglyphs.

When I reached Armageddon I found this block awaiting me in the court of the house. A cloudy day made the first effort at a reading unsuccessful, for the stone was badly weathered and the signs very illegible. With the return of the sunshine, however, the double cartouche of Sheshonk I (tenth century B. C.) whom the Hebrews called Shishak, was clearly readable. The Book of Kings reveals unmistakably what a profound impression this

## ART AND ARCHAEOLOGY



FIG. 11. READING THE SHISHAK FRAGMENT AT ARMAGEDDON.

Pharaoh's conquest of Palestine made upon the minds of the Hebrews, as they remembered that he plundered Jerusalem of the splendors with which Solomon had adorned it. "And it came to pass in the fifth year of king Rehoboam that Shishak king of Egypt came up against Jerusalem; and he took away the treasures of the house of Jehovah and the treasures of the king's house; he even took away all: and he took away all the shields of gold that Solomon had made." (I Kings XIV, 25-26.)

Our new inscription shows that Shishak must have occupied Armageddon for some time; for it was a great slab of limestone twenty inches thick, a massive monument some five feet wide when complete, and probably about ten feet high. As a work of the royal craftsmen of the Pharaoh it would have required the occupation of Armageddon by the Egyptian troops for

many months at least. The piece recovered is but a small fragment of the original monument, which was probably broken up for building stone. The remaining fragments are in all probability still lying buried in the great mound, where it is to be hoped that our excavations may yet recover them. If they should all turn up, it may yet be possible to put them together again and thus recover Shishak's own account of his conquest of Palestine and his capture of Jerusalem under Solomon's son, as narrated in the Book of Kings.

This fragment of a foreign monument in a strong city of ancient Palestine illustrates very aptly what we may expect to find in the way of historical monuments in the fortress of Armageddon. The foreign conquerors who captured the place have left their records in the city to commemorate their victories, and among these we may hope for new historical sources of importance. Many foreigners, Egyptians, Syrians, Hittites and others,

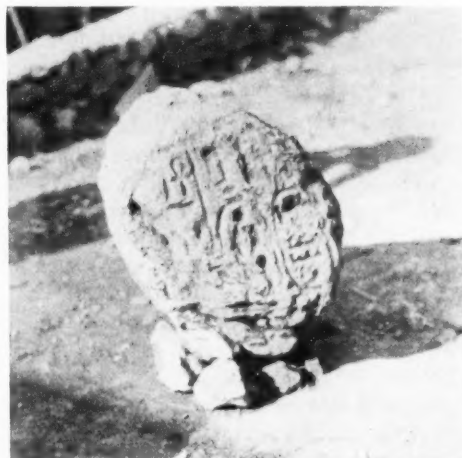


FIG. 12. THE CARTOUCHES OF SHISHAK WHO CAPTURED JERUSALEM UNDER SOLOMON'S SON IN THE TENTH CENTURY BEFORE CHRIST.

## ART AND ARCHAEOLOGY

probably lived in the city, as we must conclude from the presence of the Egyptian scarabs in one of the tombs, and a bronze statuette of a Hittite warrior or warrior-god in another. These foreign relations with the south have long been traceable in the ancient evidences found in Palestine; but the connections with the north have not been followed so fully, nor have they been so fully evident in the Palestinian sources. The Institute is hoping to extend its Asiatic investigations northward, and has, indeed, just dispatched a small preliminary expedition into north-eastern Asia Minor to examine some little known roads and sites in this Hittite region. At the same time it is hoped to extend the prehistoric survey under Dr. Sandford from the Nile valley

into Western Asia as far as the Euphrates and possibly also the Tigris.

Such investigations as these, contributing new sources and new bodies of fact for incorporation into the archives of the Institute, should furnish at last a broader and fuller basis than has heretofore been available, for the reconstruction of our story of the early human career, and enable us to write a new history of the origins of civilization and the development of the earliest civilized societies, from which the culture of our own age has descended. It is this final summarization of the investigations of the Oriental Institute, in terms intelligible to the educated modern world, which we regard as the chief and ultimate object for which the Institute exists.

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### MEMORIA IN AETERNA

✱ ✱ ✱ ✱

*Upon opening the sarcophagus of Tutankhamen an inner one was disclosed, covered with a linen pall and strewn with flowers.*

✱ ✱ ✱ ✱

*The Pharaoh sleeps  
Though rude hands break the seals upon his tomb;  
Within his carved sarcophagus he lies,  
Unwakened from his dream by all the din  
Of stranger feet which tread the narrow room  
To bear his treasure hence for other eyes  
To look upon with wonder and surprise.  
We cross the Bridge of Time and strive to live  
The long dead yesterday,  
When those who knew him brought his sacred dust  
And laid it here  
Beneath its golden canopy to rest  
With Life's eternal sign upon his breast.*

*The centuries like dreams have passed away,  
And yet the linen pall above him spread,  
The tribute blossoms, withered, brown and dead,  
Endure, though all his royalty has fled,  
His earthly throne  
Forgotten, all his pomp and splendor flown  
Save only these,  
The flowers of memory, bedewed with tears  
Of those who loved him in those far off years,  
Who brought their bloom  
And laid them tenderly upon his tomb,  
Where Love's eternal memory conquers Death.*

—Mae Wallace McCastline.



## THE VIENNA PAINTERS

By A. S. LEVETUS

**T**HOUGH Austria has her centuries of tradition in art, within the limits of this sketch it is possible only to cover the period extending from the last decade of the nineteenth century to the present, avoiding, however, the most modern and ultra-modern movements, which like those of other countries, are undeterminable.

It is strange that, rich as Vienna is in works of art by the great masters of bygone centuries, little was known, except to the fortunate few who could travel, of the world of modern art beyond her frontiers. International exhibitions had been held in the city, but the choice of works shown was, as a rule, non-representative, because of official management. These exhibitions were held at the Künstlerhaus, the Royal Academy of Vienna, which was, till 1897, the only public art gallery in the city.

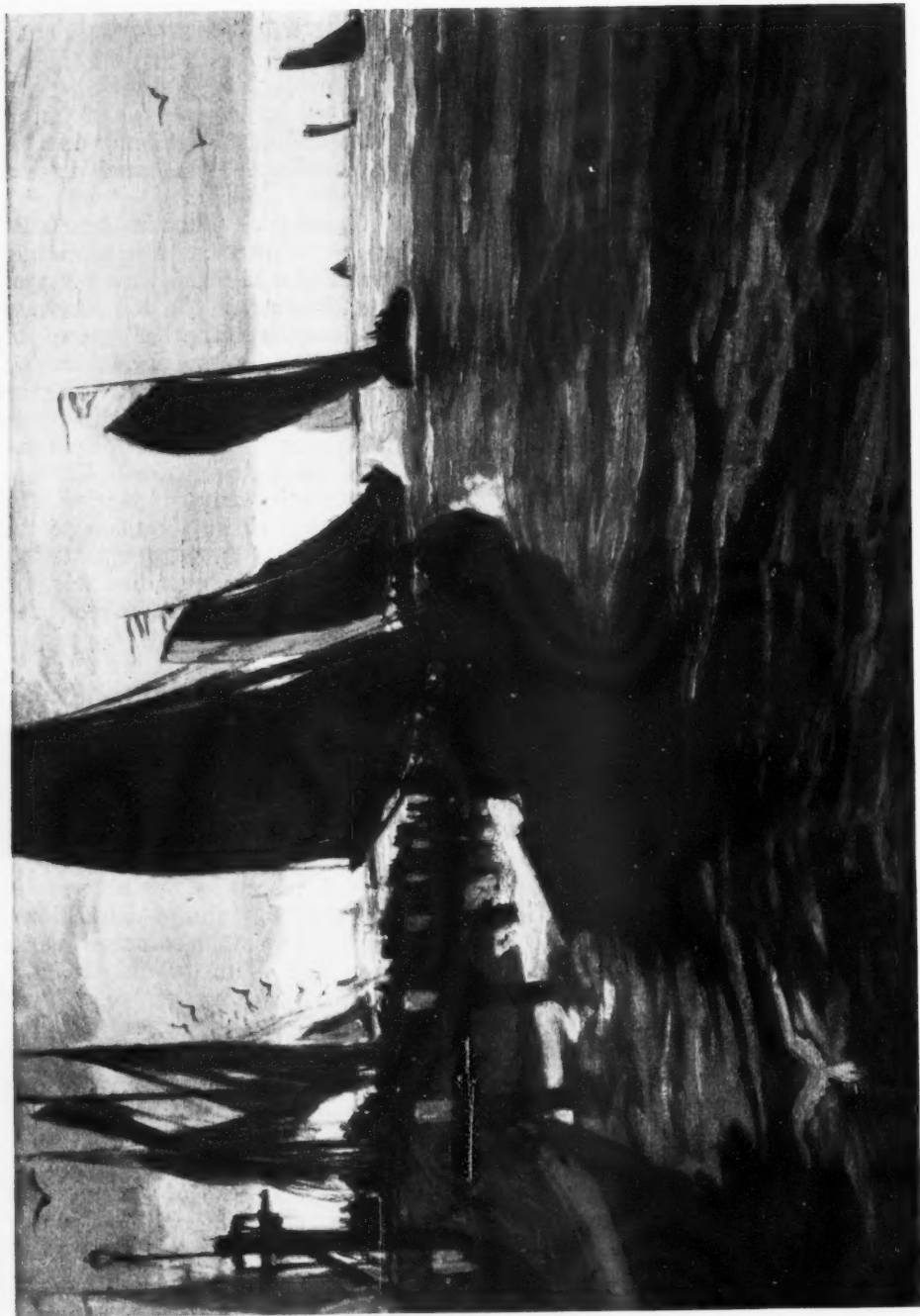
In that year a great change was brought about, for a body of earnest young artists broke loose from the trammels of the Künstlerhaus, men who have all made their name in art, architecture, or decorative art since then, and started a new art society, which they dubbed Secession. They built a gallery of their own, and proceeded to astonish the Vienna public by the daring and beauty of their exhibitions, which always offered something new, both in the manner of arrangement of the exhibits and the fact that they brought to Vienna all that was best in modern art, sculpture, and the arts and crafts. Like its prototype, the Grosvenor Gallery, it was in direct opposition to the Künstlerhaus. Unlike it, however, it has lived and pros-

pered, in spite of the schism, which it seems is inevitable to all such undertakings.

This schism took place in the Secession in 1905, when most of the leading artists seceded and formed a society of their own, known as the Künstlerhaus. In the meantime another group of artists joined forces and founded another modern art society, the Hagenbund. All these societies did their utmost to bring the best work done by the artists of other countries to Vienna. This was particularly so during the first eight years of the Secession before the split came. The Hagenbund followed suit. The exhibitions held by these two societies became famous far and wide, and were crowded by people some of whom naturally came to scoff, for like the Grosvenor Gallery with its "greenery yellow young men" and the "arty" style following in its train, in Vienna too, as everywhere in Austria, everything imitative and of non-artistic extremes, was ticketed Secession.

The good results attained by the Secession and Hagenbund exhibitions, together with the decorative work shown in the Künstlerhaus Gallery, have been of constant value. They revived the latent taste of the Austrians for things of real beauty, quality of workmanship and loveliness of design. This is all the more true of the decorative arts.

Another great lesson, made self evident by the Secession exhibitions, and later by those of the Hagenbund (which likewise built for itself a gallery); was how to hang pictures. Whistler's dictum that pictures to be rightly appre-



MARINE, "AUS HOLLAND", BY FERDINAND KRUIS, OF THE WIENER SECESSION.



LANDSCAPE, BY JOSEF STAITZNER, OF THE WIENER SECESSION.

## ART AND ARCHAEOLOGY



MONSIEUR DE MOTESIZKY, BY VICTOR SCHARF, OF  
THE KÜNSTLERHAUS.

ciated should be well spaced and shown as they would be on the walls of a private room for whose adornment they were primarily intended, and that they should be set in purely decorative surroundings in harmony with the other works shown, was taken as a maxim. Nothing more beautiful than the arrangement of both the Secession and Hagenbund shows could be imagined. They brought new life and impetus to art. In the course of a very few years all the great masters of modern art had made their entry into Vienna: French,

British, American, Belgian, Norwegian, Swedish, Russian, Italian, Finnish, Polish.

So it happened that a complete change was brought about not only in the attitude of the public toward art, but in the minds of the artists themselves. Their horizon became enlarged, they demanded more for themselves, their standard of self-criticism at once became higher and broader. The city became alive with art, its lovers intoxicated with the rich feasts offered to them, but never satiated.

The first president of the Secession was Rudolf von Alt, who, though an octogenarian as far as years count, was still young in his vision of art, and who was to attain the ripe age of 94, painting to the last. Ever in sympathy with the young, he well understood their desires and the righteousness of them. A true Viennese, he knew and depicted the old city in all its different aspects and phases. It is, however, as a water-colorist that his chief fame obtains. A man of simple habits, he had travelled in many lands, living but for his art, bringing back with him delightful sketches and true renderings of architecture such as would have won the esteem of Ruskin.

But the painter around whom the Secessionists grouped was Gustav Klimt, who died but a few years ago. He was an artist of exceptional gifts, a fine, spirited man, who lived only for his art. This was purely decorative. Even in his portraits and landscapes it is the wonderful feeling for ornamentation which reveals itself to us. His was a mind rich in phantasy, continually weaving new fancies enriched with a rare beauty of coloring, expressed in refined tones, yet with entire absence of anything pertaining

## ART AND ARCHAEOLOGY

to sweetness. His work is of rare splendor, but a splendor which never palls. When the split came in the Secession he was among the seceders, who formed the new *Kunstschau* with Klimt as their chief.

This society's exhibitions are somewhat akin to those of the old Secession days, embracing every domain of art, architecture, painting, sculpture, decorative, graphic and applied art.

While there is now no difference between the shows held by the Secession and those of the old art society, the *Künstlerhaus*, other than the personal note of any one particular artist or sculptor, the *Hagenbund* is now the home of the moderns and ultra-Moderns. With the exception of the *Kunstschau*, membership in these societies is restricted to men, although women are allowed to appear as exhibitors. This limitation led a few years ago to the establishment of a society of women artists, the *Vereinigung Bildender Künstlerinnen Oesterreichs*. Its first exhibition was held in the Secession Gallery some few years ago.

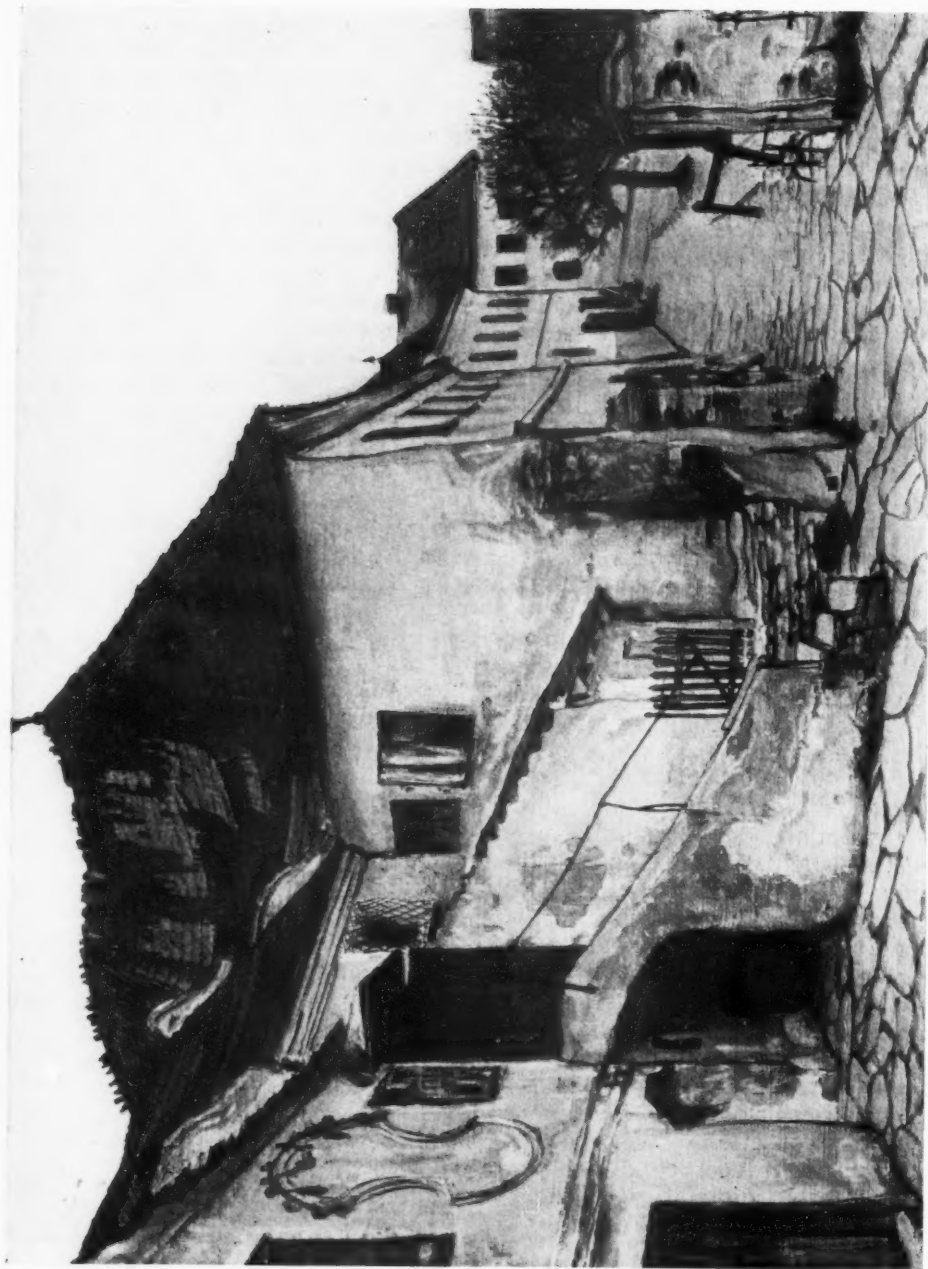
The War and the continual unrest and restrictions of all kinds between the State and the lands formerly belonging to the Austrian-Hungarian monarchy have touched the artists deeply. Moreover, the depreciation of Austrian currency made it impossible to invite foreign artists to send their work to Vienna, though a beginning was made when the *Künstlerhaus* exhibited the graphic work and drawings of Frank Brangwyn contained in the Albertina collections. The cost of transport, insurance, etc., alone are insurmountable difficulties to such a happy interchange of art relations as existed between 1897 and 1914. In the same way it has become difficult

for Austrian artists to travel abroad to "fresh fields and pastures new" which formerly were open to them without let or hindrance. Old Austria alone was a happy hunting ground for new themes, and offered the widest variety of subjects: types, costumes, landscape, mountain, valley, sea, sky, lake, plain, field, flora and fauna, all bread to the hungry artist. Now these once open fields are closed by frontiers to cross which passports are needed. Granted these, come the high rates of exchange, erecting an almost insuperable hindrance to the artist who, more than any other, is beset with an ardent longing for complete freedom of thought, action and movement.



PORTRAIT OF RENÉE, BY LUISE FRAENKEL-HAHN, OF THE HAGENBUND.





AN "OLD HOUSE IN DÜRNSTEIN," BY HUGO BOUVARD, OF THE WIENER SECESSION.

## ART AND ARCHAEOLOGY

That Austrian artists have not let these difficulties stand in their way, recent exhibitions held by the different societies amply prove, though oncoming artists have hard fights to win recognition.

These newcomers may be drawn up into two groups: the first formed of those who, taken by the momentary art fever, turn their attention entirely to the new isms. It may be that in this line some genius will arrive to make these isms justifiable, though no one can tell. The other is composed of young students who, though of modern tendencies, are not extremists, but demand much of themselves, are alive to their own faults, and quick with high aspirations. Having proceeded thus far, it may be of interest to learn something of the leading artists, chiefly those still happily working without reference to the particular society to which they may happen to belong.

Portrait painting has always been a strong feature of Viennese art ever since Lawrence came to the city to portray the chief participants in the Vienna Congress. He influenced a generation and a half of portraitists till the inevitable change was brought about, first by Makart, later when works by the "Glasgow Boys"—Cameron, Reid Murray and Brown—Leighton, Alma-Tadema, Herkomer and others were to be seen on the walls of the Künstlerhaus at its third international exhibition in 1894. This was the first sign in Vienna of what was going on in the western world of art, and was the signal for advance. For oddly enough the note for reform came not from France, but from Britain.

On the whole the Austrian portrait painters are conservative. Chief among them is the veteran Heinrich

von Angeli, now in his eighty-fourth year. His refined manner and the excellence of his portraiture have gained him lasting fame. As far back as the seventies he was called to England to paint Queen Victoria and many members of the British nobility.

Turning from him to the limners of a younger generation, mention should be made of Victor Scharf, one of the privileged few who attended Whistler's class in Paris. Scharf's work is characterized by fine feeling, surety of drawing and technique, and imaginative power. His portraits of men are virile in treatment, those of children tender, loving and inspiring.

W. V. Krauz, Schattenstein and John Quincy Adams, an American who has lived, studied and worked in Vienna since his earliest youth, are more daring in their ventures; their performances being distinguished by verve, beauty of coloring and charming precision. Heinrich Rauchinger is more robust in his style, as is also J. Epstein. Both of them are at their best in male portraits. Other portraitists of note are Viktor Stauffer, Pochwalski, Joannovitz and Ludwig Wieden, whose renderings are distinguished by their sense of decoration; Ludwig Ferdinand Graf, a colorist; F. M. Zerlacher, an artist of uncommon force; H. Grom-Rottmayer for harmony of tone; Lewandowski; and Viktor Hammer, who, though not essentially a portrait-painter, has done some fine work in this line.

Landscape-painting has always been a specialty of the Viennese. The city alone offers innumerable possibilities in the rare beauty of its surroundings, its atmosphere, its forested hills everywhere, its ancient monuments of architecture, its lovely old narrow streets, and the spirit of the joyousness per-

## ART AND ARCHAEOLOGY

vading it. The artists have also gone far afield, their artistic vision is large, and their coloring refined and tender. Josef Stoissner is remarkable for the beauty of his conception, breadth of treatment and depth of feeling, Franz Hohenberger for a certain harsh loveliness of conception and truth to nature, Thomas Leitner for the loveliness of



STILL LIFE, BY LUISE FRAENKEL-HAHN, OF THE HAGENBUND.

his atmospheric effects and the intimacy of the tones permeating his landscapes, Ferdinand Brunner depicts very simple landscapes of a delicate, lyric nature with tenderness, and Anton Nowak is a poetic dreamer, whose chief forte lies in the depiction of ancient towns. Hugo Bouvard finds his theme in the incomparably beautiful regions of the Danube known as the Wachau, which out-rivals the Rhine in mountain-crowned castles and monasteries,

and the tiny, once-fortressed cities on its borders. The Wachau is also the chosen ground of other Vienna painters, Suppantisch, Gsur, Gause and other well known landscapists. Richard Harlfinger, a distinguished painter of mountain and lake districts, has a firm grasp and an intimate feeling for Nature, and is possessed of individual force. Ferdinand Kruis has produced most interesting pictures of both land and seascapes, Sebastian Isepp is at his best in snow and forest scenes, and Ludwig Sigmund has gained just fame for delineations of the Styrian scenery to which he is devoted.

These are but a few of the many Austrian landscape painters, though the term Austrian, which once called up visions of varied lands and people, is now confined within narrow boundaries. Of other artists, mention must be made of F. Radler, whose specialty is flower-painting, distinguished by richness of coloring, grace and charm; Alois Haenisch, whose predilection is for interiors and still life particularly notable for strength of technique; Hans Larwin, an exponent of the rougher side of Viennese life; Karl Fahringer, whose special field is animals; Hans Ranzoni, a distinguished painter of old towns and ancient buildings; Gellert, whose chief love is for country markets, with their ever-varying life and color; Oswald Roux, who has chosen the field of Pettenkofen and gives spirited renderings of horses and village scenes. Another whose chief interest lies in movement and color-masses is Oskar Laski, a disciple of Brueghel. Ludwig Rösch has won deserved fame for his lovely water-color drawings, chiefly of architecture, while the octogenarian Anton Hlavacek is remarkable for the strength and vigor of his landscapes. Interiors of houses make the chosen

## ART AND ARCHAEOLOGY

field of Karl Mueller, in which he has achieved some exquisite effects, and Karl Moll's purity of style always commands respectful attention. A landscapist of power who has earned wide recognition is Hugo Darnaut, and two still life painters whose stars are well above the horizon are E. Peck-Morini and Josef Jost.

Up to this point nothing has been said of Vienna's women painters. They have been purposely left to the last for the reason that their Society was the last of those treated here to be established. Their first exhibition held in the Secession Gallery was international, with most of the chief women artists of the world well represented. Since that time the Society has held its shows in its own gallery—if a set of studios may, for the nonce, be so dignified. Among the foremost women artists were Olga Wisinger-Florian and Tina Blau, the former a brilliant painter of flowers, and of gardens saturated with sunny lights or shimmering in a mysterious, cloudy atmosphere. Fraeulein Blau is preeminent for her exquisite explorations in the famous Prater, which she made her own special field, dwelling and working within its precincts. These two, however, are no longer of the living. Theresa Schachner is an artist of great merit remarkable for her strength and facility of landscape and especially for her tree-drawing. Luise Fraenkel-Hahn finds her inspiration in flowers, in which she attains highly decorative effects. Lili Schueller, Elsa May and Greta Wolf have produced earnest work. Marie Rosenthal-Hatschek is a distinguished portraitist; Helene Krauss shows much thought and taste in her figure subjects. Greta Wieden-Veit, Lila Grunner, Olly Schneider, and Elizabeth Laski should

also be mentioned, the last of these for her tempera paintings of flowers and her charming wayside scenes. Margarethe Horschitz, Helene Stein, Helene Arnau and Emilie Dworsky are all serious workers whose output is very promising. These are but a few of



DON FERNANDITO PÉREZ, BY VICTOR SCHARF, OF THE KÜNSTLERHAUS.

the women-artists. They are not all members of the Society, for in dealing with them, as with their brother-artists, they have been singled out without reference to creed.

What has been said does not claim to include all the Viennese artists, nor all schools of art. No special notice has been taken of the water-colorists, nor of the hyper-modern schools, the present writer's chief aim being merely to give a general view of what is being produced in art in Vienna.



IRANIAN CUPOLA AND INDIAN POLYGONAL STUPA OF THE IX<sup>TH</sup>(?) CENTURY IN THE TURFAN OASIS.

## THE TURFAN EXPEDITIONS IN CHINESE TURKESTAN

*By A. VON LE COQ*

**F**OUR expeditions altogether have been sent into Eastern, or Chinese, Turkestan by the Ethnological Museum in Berlin. From the city to which they were first directed, they have become known as the Turfan Expeditions. Their results have completely changed our views concerning the early inhabitants of that country and proved that the Buddhistic art of India, Java and Further India, as well as that of China, Korea and Japan, has risen upon a common foundation, namely, that of the Hellenistic antique.

The duration of and the participants in these four expeditions are as follows:

I: Prof. A. Grünwedel, Director of the Indian Section, and Dr. G. Huth, assistant, to Turfan, August, 1902, to July, 1903.

II: A. von Le Coq, assistant, from September, 1904, to December, 1905; to Turfan and Komul.

III: A. Grünwedel and A. von Le Coq, December, 1905, to June, 1907; to Kucha, Kurla, Turfan and Komul.

IV: A. von Le Coq, March, 1913, to April, 1914; to Kucha and Maralbashi.

An excellent technical assistant, Mr. Th. Bartus, was a member of all these expeditions.

The routes followed were either through Siberia to Omsk, thence by steamer to Semipalatinsk and by mail-coach to Kuldja or on horseback to Urumchi, whence Turfan is best reached on horseback in five or six journeys. Another road used is the route from Orenburg to Oshinfarghana,



## ART AND ARCHAEOLOGY

thence on horseback in about seventeen days to Kashgar by the Terek Pass, this Pass being about as high as the summit of Mt. Blanc! All these routes are difficult and trying, because in winter the cold is intense and in summer the thermometer often mounts to 130° F. in the shade. The dwellings are often more than primitive, good water and food are hardly procurable, and the continual and vehement dust-storms add in spring to the inconveniences.

Fortunately, the inhabitants are mostly mild Muhammadan Turks, a rather cultivated race whose original fierceness has been mitigated by the wise administration of their Chinese rulers. Here and there are settlements of Tungans (Chinese-speaking Muhammadans), who are much more independent than the Turks and who

once or twice proved quite troublesome. With the Chinese officials we always managed—except during the Fourth Expedition, when the country was still in the throes of revolution and bandit leaders had usurped power—to live in friendship, and we owe much to their kindly assistance.

In the centre the country is an almost impassable desert of waterless, wandering dunes, often of enormous size. On the borders of this depressed ground the soil rises and consists of a rich *loess*, rendered very fertile by the irrigation canals, derived mostly from the Tarim or Yarkand river and its affluents. On this elevated ground many oases are dispersed, each containing a city of greater or less size, each being separated from the others by wastes of ten or more journeys. Through these



OUR DWELLING IN THE MARSH NEAR TUMSHUG, MARALBASHI DISTRICT.

## ART AND ARCHAEOLOGY



ROCK-TEMPLE, WITH IRANIAN "LANTERN"-TYPE ROOF OR CEILING, AT KYZIL, NEAR KUCHA.

oases passed in ancient times, from the earliest dates to about 1250 B. C., the celebrated silk-trade routes connecting China with Iran, the Hellenistic Orient (of which Northwest India and Bactria were a part until about 50 A. D.), and India. These routes passed along the northern and southern borders and met in the Oasis of Turfan. There still stand the ruins of the city of Khocho, anciently the capital of the highly cultivated kingdom of the Uighur Turks.

Our expeditions selected this point of junction because we knew that in the far richer and more accessible western oases—Kashgar, Yarkand and Khotan—many of the ancient cities had been pulled down to make room for cultivation. Besides, we knew that a ruler

of the Chaghatai race had, in the sixteenth century, used chaingangs to excavate these settlements. He is reported to have found great treasures. [Ney Elias and E. D. Ross, *Tarikh-i-Rashidi*, p. 70]. Nor were our expectations disappointed: our excavations in the old city of Khocho brought us not only art objects, but also an enormous number of manuscripts in seventeen different languages and a still greater variety of scripts:

1. Greek: only one line on a Christian Syriac text.
2. Syriac: Christian texts in Estrangelo and Soghdian script.
3. Middle Persian: in various dialects and in Manichaean writing, in the script of the Sassanian coins, in Pahlavi, and in Turkish Runic characters.
4. New Persian: (without any Arabic!) in Manichaean writing.
5. Soghdian: (until now a lost Iranian language) in Soghdian and Manichaean writing; also Christian texts in modified Estrangelo.
6. The language of the Saka, a lost Iranian tongue, in an Indian alphabet.
7. Sanskrit: in many Indian and central Asian Indian alphabets.
8. Tokharian: a hitherto unknown language of the European or "centum" group of the Indogermanic languages, in two dialects and Indian script.
9. Hephthalitic: the lost language of the Hephthalites or White Huns, in their own curious script.



STORIED PYRAMID, INDIAN TYPE, AT KHOCHO.

## ART AND ARCHAEOLOGY



VIEW OVER MUZART RIVER FROM WINDOW IN A CELL  
IN THE CAVE-TEMPLE SETTLEMENT AT KYZIL, NEAR  
KUCHA.

10. *Middle Turkish (Uighur): in Soghdian, Manichaeism, Syriac, Tibetan writing; also in Turkish Runes and in central Asian Brahmi.*
- 11 and 12. *Two Unknown Languages in undeciphered alphabets.*
13. *Muyolian: in Soghdian and in "square" characters.*
14. *Tibetan.*
15. *Tangutan (The Tanguts are a Tibetan race which rose to power).*
16. *Chinese.*
17. *A number of wooden tablets inscribed in Kharosthi-writing and some Indian tongue.*

The diversity of languages shown by this collection proves that Khocho was a most important junction-point; it gives us a new view of the early population of Chinese Turkestan, confirmed by other observations. The Uighur Turks seem to have begun their conquest of the country only about the middle of the eighth century. Until then, we may safely assume that Saka, ruled by an Indian race, occupied Khotan and vicinity. Soghdians (and Saka) held the western borders; Soghdians, either original inhabitants or

settlers from Samarkand and Bokhara, dwelt along the whole northern limits, and from Kutch to Turfan the ruling race appears to have been the Tokharians, a strange tribe of European Indogermanic speech, whose portraits we may recognize in the red-haired, blue-eyed men of energetic features so frequent in the wall-paintings of the temples near Turfan. The Turks must have completed their conquest in about 150 years—about 900 A. D. The language of this country is Turkish. Islam came only in the tenth century, and reached Turfan only after Mongol times.

The Turkish kings brought Manichaeism as their religion to Khocho, and we were lucky enough to find more than 1,000 manuscript fragments of this remarkable dualistic religion in the ruins of that city. Some of them are illuminated with wonderful beauty and in radiant colors. These miniatures are the precursors of what we know as Islamic miniature paintings, and our knowledge of this lost faith has been greatly increased by these finds.



THE TEMPLE HEWN INTO THE ROCK, AT KYZIL, NEAR  
KUCHA.

## ART AND ARCHAEOLOGY



AN UIGHUR TURKISH PRINCE, FROM A MANUSCRIPT OF THE IX-XTH CENTURY, FOUND IN THE TURFAN OASIS.

There were also some settlements of Nestorian Christians, notably near Turfan. After the downfall of Buddhism many of these Uighur Turks became Christians. But, in the early days, and quite up to the tenth or eleventh centuries A. D., the ruling religion was Buddhism. As the religions had to be taught and propagated, almost all our manuscripts treat of religious matters. Only a few are profane or semi-profane. But we found one fragment of the *Fables of Æsop* near Turfan; also two leaves of a chap-book well known in Europe, the story of Barlaam and Josaphat—both in Middle Turkish translations.

With the Buddhist religion came Buddhist art, such as had arisen on an Hellenistic foundation in the Hellenistic countries of Bactria and North-western India. The district around the modern cities of Peshawur and Kabul, the ancient Indian country of Gandhara [the Gandarioi and Aparytai of Herodotus], is the cradle of Buddhist art. When Buddhism became powerful in these regions during the last two centuries before Christ, the Hellenistic pantheon furnished the Indian religion the prototypes for the representation of its mythology. Here the types of Apollo and Dionysos became transformed into the figure of the Buddha, Jove became the type for the Brahman, and most of the well-known gods of classical art were changed, with different meanings and appellations, into



PAINTED WOODEN TABLET WITH TOKHARIAN INSCRIPTION, SHOWING A STANDING BUDDHA. FROM KYZIL. CENTURY UNKNOWN.



## ART AND ARCHAEOLOGY



CLAY FIGURE OF AN ELEPHANT'S HEAD ON AN ELEPHANT TRUNK, SURMOUNTED BY A LATE ANTIQUE HUMAN HEAD. FOUND AT KYZIL. CENTURY UNKNOWN.

the gods, saints and demons of the Buddhists. These types came into Turkestan *via* Bactria and the Pamir, and probably *via* India and Kashmir, being modified on the way by Iranian and Indian influences. In Turkestan they again met Iranians, Indians, as well as Tokharians and Turks, and eventually reached China. In that country, whose inhabitants were totally different from the inhabitants of India, Persia and Central Asia, Chinese Buddhist art was produced by the genius of the Chinese people; but this art would be inconceivable without the different previous stages of development.

After this preamble, let us return to our work. The ancient settlements consist mainly of two types: groups of cave-temples cut into the perpendicular faces of rocks in wild and sequestered glens; and cities containing mainly

temples and reliquaries. These latter are always built of adobe, or sun-dried brick. Their architecture is mainly Iranian, the cupola and the "lantern"-roof prevailing. There are some polygonal Indian buildings. All traces of Chinese architecture are absolutely wanting.

The walls of these temples are decorated with pictures in tempera, the floor sometimes showing true al fresco paintings. Commonly the temples consist of an anteroom opening into the cella. Opposite the door, the wall is niched in the middle for the cult-figure. Corridors are so disposed as to enable the worshipper to circumambulate this image.

As Buddhism came from the southwest and west, the oldest settlements, showing most clearly the Hellenistic



A LATE DEVELOPMENT OF THE GANYMEDE LEGEND AT KYZIL. CENTURY UNKNOWN.



## ART AND ARCHAEOLOGY

influence, are found in those regions. Near Maralbashi we found ancient temples ornamented in the style of Gandhara, and sculpture which, though Indian, nevertheless is reminiscent of Hellenistic art.

But these settlements had been destroyed, apparently at an early date, by a furious conflagration. About fifteen journeys farther east, at Kyzil

on the Muzart river, near Kucha, there lies in a wonderfully romantic valley an extensive settlement of temples cut into steep cliffs. Many of these temples were open and had suffered correspondingly, but before some of the cliffs vast heaps of debris had accumulated, completely hiding the entrance to well-preserved temple interiors. Gangs of workmen had to clear away

this rubbish. The temples were generally half or three-quarters full of *loess*-dust. On removing this, the pictures on the walls became visible, and on the floors we found heaps of manuscripts, heads and torsi of statues, coins, moulds, stencils in paper, seals, temple flags, etc., etc. All these things had been snatched down and savagely trodden under foot. Still, even though damaged, they are most interesting relics of a wonderfully advanced civilization.

In the oasis of Kucha antique reminiscences are still common, as for example a small tablet bearing a painted Buddha with a line of Tokharian, or the strange head of a saint fashioned after the prototype of an Hellenistic Herakles. A development of the legend of Ganymede, also of the highest interest, was the paintings representing the donors—



LATE ANTIQUE CLAY VASE, WITH SILENUS IN A PEARL MEDALLION. FROM KHOTAN (V-VIth CENTURY?).

## ART AND ARCHAEOLOGY

knights wearing strange frock-coats of embroidered or brocaded stuffs and armed with long, straight, cross-guarded swords of European type, depending from metal belts. Their daggers, however, show the Scythian form; often the *fazzoletto* is seen attached to this weapon. Most of these paintings belong to a period prior to 700 A. D.

It is hard to give an idea of the difficulties encountered in the removal of these wall-paintings. First, the whole of the painted surface had to be cut into sections small enough to be packed in cases for horse-transport. Then, an incision having been made in the wall



HEAD OF A BUDDHIST SAINT OF THE HERCULES TYPE, FROM A WALL-PAINTING AT KYZIL. CENTURY UNKNOWN.



WALL-PAINTING AT KYZIL, SHOWING A TOKHARIAN ARTIST. CENTURY UNKNOWN.

behind the painting, each section had to be carefully sawed out and packed away. We used to work, without holidays, from four o'clock every morning to six or seven every night.

In the eastern (and consequently younger) settlements near Turfan the more ancient Hellenistic types are modified by Chinese influences. Some of these settlements—for instance, the extensive group known as the Bazaklik temples—are situated in a most romantic and almost weird landscape. Hundreds of temples are here cut into the soft rock and provided with anterooms of adobe masonry. The wall-paintings here were, in many instances, in a wonderful state of preservation, but the drapery, etc., had already become Chinese, this district having been a favorite haunt of the Chinese during T'ang times. The bulk of these temples belongs to the middle of the IXth century, the period in which the culture of the Uighur Turks flourished most luxuriantly.

We worked a long time in Khocho (also called Idigut-shahri or Dagianers-shahri), the ancient capital of these cultured Turks, without finding many wall-paintings. Nor were those found

## ART AND ARCHAEOLOGY

in a good state of preservation. But constantly letters came from Berlin inquiring about and congratulating us upon the wonderful treasures we had undoubtedly secured. Finally we decided to leave the capital and try the great temple-groups in the adjacent mountains. Beginning work on one of the temples of Bazaklik, we removed the accumulations of sand filling the

cella. Again we were disappointed. The cella walls had, it is true, once been decorated with paintings, but these had been all but obliterated by the sand storms, which in early spring rage with unheard-of fury in the depression of Turfan.\*

The masses of sand stood, however, perpendicularly in the corridors to the right and left of the rear wall of the cella, and in trying to reach the top of the accumulations in the left corridor, the sand began to flow down. I reached the top by scrambling, many hundred-weight of sand coming down, and clearing the upper section of the walls. There, to our great joy, appeared on both walls of the narrow passage, to both right and left of me, with the rapidity of an apparition of ghosts, the well-kept pictures of monks! The rest of the walls were covered with great pictures showing fifteen Buddhas with adorants, all the paintings being as fresh as if they had just been finished by the artist. All these pictures — the largest measured nine meters wide by four high — were cut out and reached Berlin after a journey of almost two years. Today they



WALL-PAINTING AT KYZIL SHOWING A CLOTH WITH REPRESENTATION OF THE MAIN EVENTS IN THE LIFE OF BUDDHA, AND HIS DEATH.

\* This district lies considerably below sea level, and is reputed to be, perhaps the hottest place in the world.

## ART AND ARCHAEOLOGY



WALL-PAINTING OF A BUDDHIST MONK AT KYZIL.

adorn a large salon in the Museum für Völkerkunde.

But, if we did not find many pictures in the ancient town, the deficiency was made up to us by the acquisition of interesting sculptures. One of the finest is the torso, 1.60 m. high, of a Bodhisattva, showing the pose and drapery of an Hellenistic Nike! For a long time we could not understand why, in sculpture, the late-antique model had been so well preserved, while in painting it had undergone so intensive a modification as to become Chinese! It was the spade which at last, and quite unexpectedly, brought the solution to the riddle.

One day, much later and in a different locality, we found in the workshops of a monastery a great number of *moulds*. They had been fashioned from

stucco [plaster], and were quite sturdy enough for long service. If one of these moulds broke, another one was made, by the simple process of moulding plaster over one of its former products, and so the ancient type was repeated and painted endlessly until in later times—the Xth century—the moulds were *deliberately* changed to suit the gradually changing ideal of beauty. For, the Sassanians already having cut the road to the West, no western blood could reach Middle Asia any longer, while the road to the East always remained open. In the art of painting this fact permitted the modifications to assert themselves much earlier than in this so-called sculpture.

If, on the whole, we had few adventures during our stay among these amiable and rather cultured people, I became involved in a rather formidable undertaking on my way back. I had



NINTH CENTURY WALL-PAINTING FROM BAZAKLIK OF THREE INDIAN MONKS.



## ART AND ARCHAEOLOGY

had to leave Professor Grünwedel at Kurla in the summer of 1906, suffering from a bad attack of dysentery. Leaving all my servants with him, I travelled the fourteen journeys to Kucha alone. There I took a servant, and reaching Kashgar in twenty-five days on horseback, was most hospitably received and generously cared for by the British

that he accompany and assist me on the arduous route, as I was still little more than convalescent from illness.

We consequently started together in September, but when we reached the high altitudes of from five to six thousand meters, I became well and my athletic companion grew so ill—he displayed symptoms of both pneu-



FRAGMENT OF AN ILLUMINATED MANICHEAN MANUSCRIPT FROM KHOCHO.

Consul General and Lady G. Macartney. In Ferghana a revolution had unfortunately broken out, and as I wished to go home with the then most appreciated part of my finds, the manuscripts, decided to go by way of the Karakorum route to India. Captain I. D. Sherer, of the Quetta garrison, had come down from the Pamir, where he had been shooting bears, and Sir G. Macartney suggested to him

monia and enteric fever—that I could just barely get him over the Karakorum Pass. Next morning he was unable to ride, and we had to put in a rest-day.

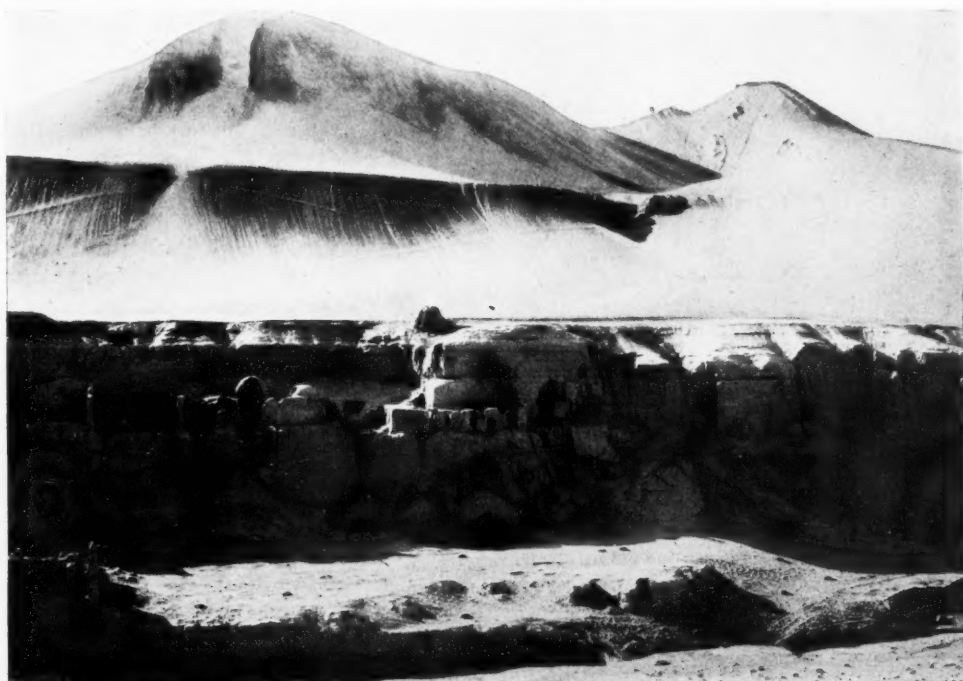
Our camp was in a dreadfully waste nullah, or water-cut, adjoining an enormous valley covered with rocks; everywhere around us towered mighty mountains, lifting their craggy summits high—a most forbidding and



## ART AND ARCHAEOLOGY

desolate spot. The caravan people demurred at this delay and threatened to bolt, so I had to sit up all that night with my Mauser ready, offering to kill anyone who tried to sneak away. Sherer being rather bad next morning and provender for man and beast giving out, I had to leave him in the nullah with our only tent, all our provisions

food, etc., to all the stations where we might have to stop. I had a dhooly constructed for Sherer to be carried on, set my affairs to rights, sent word to Sir J. Younghusband in Srinagar, twenty journeys away, that I was starting back to bring Sherer in, ate and drank what could be spared, and slept like a dead man.



THE TEMPLE RUINS AT BAZALIK, NEAR MURTUG, IN THE TURFAN OASIS, DATE FROM THE IXTH CENTURY.

and his three Kashmiri servants. I took some flour with me and lived the following eight and a half days on six flour-balls a day, made by my Turki servant.

We left early and crossed the two ugliest passes in that range, the Murghi and the Sasser, in bright sunshine. I came down to Panamik in Little Tibet at noon on the ninth day, collected coolies, and sent them on ahead with

Next morning at sunup I started back with an Afghan servant, and at last reached the dreadful crags overlooking the tremendous waste valley where Sherer's tent stood. Through my binoculars I saw the Kashmiri servant scanning the mountain-tops with his glass, and then run into the tent. I was glad, for Sherer must be alive! We came down to the valley, having ridden the whole way in three

## ART AND ARCHAEOLOGY



TORSO OF AN HELLENISTIC BODHISATTVA, LIKE THE NIKE, FOUND AT KHOCHO. ITS AGE HAS NOT BEEN DETERMINED.

days, and next morning started with our patient, who was a little better.

He was carried on the dhooly over the Murghi. I expected every moment to see everything go smash into those hideous abysses, but the Tibetans and Kashmiris are wonderful mountaineers, and got him over, as well as through the Shyok river, though its ominous, freezing current was full of whirling,

sharp-edged cakes of ice. Before reaching the river, however, we had a distinct ordeal to meet. Having climbed up to the first glacier of the Sasser Pass, it was necessary to cross a long *arête*, and there Sherer could not be carried.

I had him tied on the back of one of the yaks I had caused to be brought to the Sasser in case the snow should close the Pass—it was October—but the sufferer could not endure the uncouth motions of the great brute. While we were deliberating, the sun disappeared behind a black cloud, it became dark and horribly cold, a cutting wind set in, and—the snow came down!

The caravan people insisted on our going ahead on pain of being abandoned, to be snowed up! So Sherer was tied upon my horse, and we crossed the *arête* in five hours against a blinding snowstorm. It was a nightmare, but we pulled through and camped that night in a valley surrounded by seven glaciers. It was the coldest night I ever experienced, and the height being still considerable (5,000 meters), I could not sleep at all. However, I had the satisfaction of overcoming all difficulties, and of depositing my patient, after three weeks, with the good Moravian Brothers at Leh, who dismissed him, cured, in the spring of the following year.





"MAN WITH GUITAR" BY JOHN CARROLL (AMERICAN).

Awarded Honorable Mention at the Twenty-Fifth Carnegie Institute International Exhibition, Pittsburgh.

## THE CARNEGIE INSTITUTE EXHIBITION

THE Carnegie Institute of Pittsburgh opened its twenty-fifth annual international exhibition of paintings on October 14. There are 266 European and 106 American paintings on view in the galleries, sixteen different nations being represented. The first prize was won by a Roman painter, Signor Ferruccio Ferrazzi, with *Horitia and Fabiola*. Second prize was awarded

Monsieur K. X. Roussel, of Paris, for his *Faun and Nymph Under a Tree*, and third prize went to Robert Spencer of New Hope, Pa., for *Mountebanks and Thieves*.

Four Honorable Mentions were also given. The first, carrying a cash award of three hundred dollars with it, was of Max Kuehner's *Rocky Neck*. Mr. Kuehner, like John Carroll, winner



"HORITIA AND FABIOLA" BY FERRUCCIO FERRAZZI (ITALIAN).  
Awarded First Prize (\$1,500) at the Twenty-fifth Carnegie Institute International  
Exhibition, Pittsburgh.

## ART AND ARCHAEOLOGY

of the second mention, is a New Yorker. Antoine Faistauer, an Austrian, and Mrs. Ernest (Dod) Proctor, a Cornish woman, won the other mentions. Mr. Walter Sickert's *Versailles* took the Alleghany County Garden Club prize of \$500 for the best garden scene.

Separated into its national divisions, the exhibit shows exactly twice as many American works as French. The British canvases, 47 in number, tie numerically with the Italian, but in the latter group is a collection of 24 paintings by Giovanni Romagnoli, hung as a one-man show. Twenty-two Spanish, twenty-one German, eighteen Russian and eleven Swedish paintings comprise the rest of the larger national groups. All the other nations show less than ten canvases each. The Jury of Award was composed of Homer St. Gaudens, Director of Fine Arts of the Carnegie Institute, as chairman; Pierre Bonnard, France; Charles Sims, England; Giovanni Romagnoli, Italy; Charles W. Hawthorne, Gifford Beal and Howard Giles, America.

In announcing the awards and the exhibition, which is free to the public and will continue until December 6, after which about 150 of the European canvases will be exhibited successively at Cleveland and Chicago, the Carnegie Institute says:

"Ferruccio Ferrazzi, who won first prize, was born in Rome in 1891. He copied old masters for a time under the guidance of his father and then studied under Coromaldi and Sartorio at the Institute of Fine Arts in Rome. At first he painted after the manner of Segantini. He then passed a short but interesting interval in the Impressionist movement, from which he reverted to the masters of the fifteenth century. Now at thirty-five he has developed a highly original art not

without traces of the varied influences of his early years.

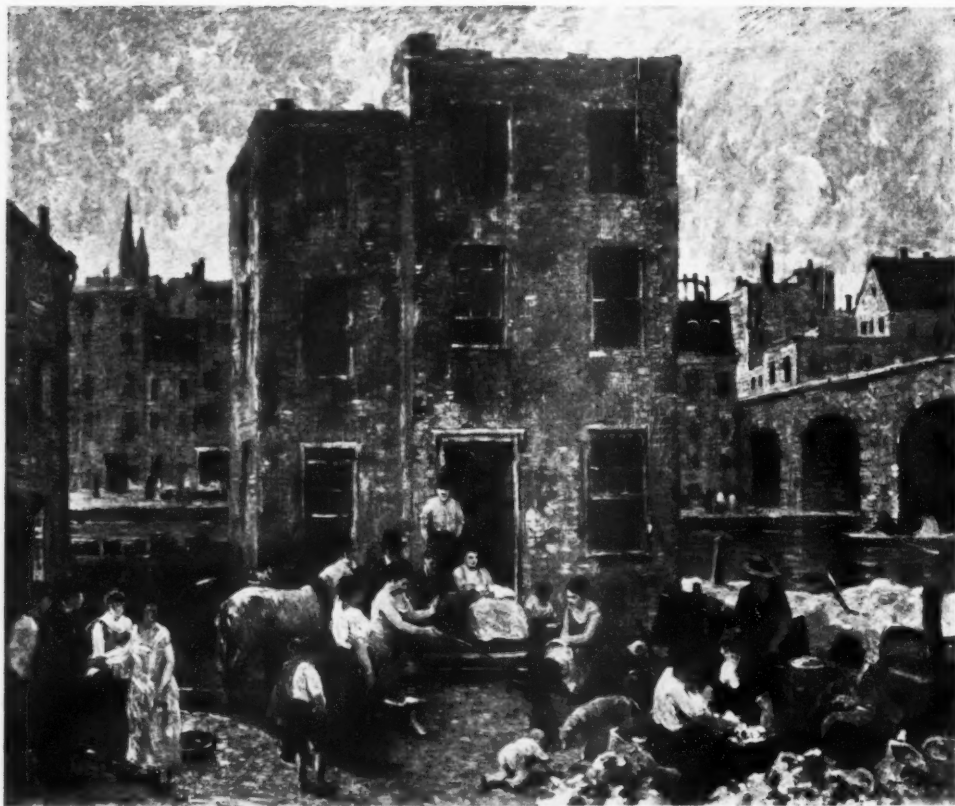
"He won the National Pension in Rome in 1914. At the Roman International in 1924 he was honored with a group of twenty-five paintings, mostly psychological portraits of himself and his family. A number of his canvases were also shown in the Italian exhibition at Carnegie Institute in 1925, and in the exhibition of modern Italian art which toured the United States this year. He has also attained considerable distinction as a sculptor.

"The fact that Ferrazzi took the first prize this year and that young Italian artists have taken the second prize at the last two Carnegie Internationals, indicates that the new Italian renaissance, like the old one, is developing rapidly along artistic as well as political and economic lines. No national group in the present and the two preceding Internationals has shown such rapid advancement as the Italian.

"A feature of this year's Exhibition is a one-man show of a group of paintings by Giovanni Romagnoli, one of the most distinguished of the younger artists of Italy. He was born in 1893 and is a teacher in the Academy at Bologna. He was awarded second prize in the Twenty-third International and served on the Jury of Award for the present Exhibition. He is to remain in Pittsburgh for some months as a visiting instructor in painting at the College of Fine Arts, Carnegie Institute of Technology.

"Three distinguished painters who died during the year will be represented for the last time in the Carnegie International. They are Charles Cottet and Félix Vallotton, French artists, and Mary Cassatt, who was born in Pittsburgh but lived for many years in





"MOUNTEBANKS AND THIEVES," BY ROBERT SPENCER, N. A. (AMERICAN).

Awarded Third Prize (\$500) at the Twenty-Fifth Carnegie Institute International Exhibition, Pittsburgh.

France. Miss Cassatt was undoubtedly the most important woman painter born in America. The Carnegie Institute has in its permanent collection of paintings a very fine example of her work.

"The prize of \$500 given by the Garden Club of Allegheny County was awarded for the second time. This prize is unique among awards given in the United States. In establishing it, the Club desired to call attention to the opportunities for subjects artists will find in gardens and, moreover, to encourage people in general to make

gardens that will be worthy of the best efforts of artists."

Thus far the announcement. Considering the prize-winning pictures and those selected for honorable mention, one is struck by their uniform lack of character. Neither bad nor good, they convey a strong sense of triteness, almost of hack-work. If—taking Signor Ferrazzi's canvas as an example—the new Italian renaissance is developing so rapidly, it would seem to the observer who has experience of truly inspiring work, that it has still a considerable distance to go before reaching

## ART AND ARCHAEOLOGY

its goal. Mere contrasts of light and shadow, or good composition and skillful brushwork, do not necessarily make a picture. Signor Ferrazzi's studies of the primitives seem to have invaded the present canvas and given his larger figure the outstanding grace and suppleness of a thirteenth century statue for a church portal. Drapery as flowing and easy as limestone worked with a dull chisel clothes a lifelike but awkward inclining pose and supports a startling face—doubtless a "psychological" portrait. The fat and wooden child looks like a boy instead of the girl she is labelled, and her drapery is quite starched enough to have come

from the laundry just before it was painted. Kipling once irreverently observed:

*"The Devil chuckled behind the bars:  
'It's pretty, but is it art?'"*

All the rest of the eight mentioned pictures are dull. Mere ideas and paint, canvas and industry never yet have produced art. The brains with which Opie mixed his colors seem lacking in this vast display of comfortable mediocrity, where not a single spark—granting these eight are the best of the 372—of anything like genuinely deep feeling or artistic force subsists. It is incredible that sixteen great nations can do nothing better.

## WITHIN THE MASTABA OF AN EGYPTIAN PRINCESS

*The serdab's fifty paces yawn  
Nigrescent to the sun-dimmed sight;  
An effigy, slim, sovereign,  
Looms slowly on the bastard night.*

*Within a near sepulchral hall  
Glimmers this girl's sarcophagus,—  
Chryselephantine, pearl and fire,  
Its least anthemion fabulous.*

*The tears of those who mourned her dead  
Flowed out from proud, barbaric thrones;  
Pending her soul's return from Hell  
They mummified her sinless bones.*

—Margaret Tod Ritter.

## NOTES AND COMMENTS

### PATCHING UP THE SPHINX

For the first time in more than 1,700 years the Sphinx is completely visible. Erosion had been at work to such an extent that it was feared by the authorities at Cairo that the head might break off. So the entire figure of the great creature was exhumed, and careful restoration undertaken to preserve it for the future. According to *The Times* of London:

"Rather alarming reports have been current to the effect that the restorers were about to replace the nose of the Sphinx, that they were introducing masses of fresh stone, and painting the eyes and face a garish color. But it would seem that these rumors have little relation to the truth. Certainly no bold replacement of the nose has been thought of; no more stonework has been added than was absolutely necessary; and what painting has been done will soon tone down. The outer casing of the Sphinx was originally painted red; that is why the Greeks gave it the name of Rhodopis, and then, by a curious inversion, declared that the head had been taken from the famous courtesan of that name. Those who criticize adversely the application of paint may not be aware of the Sphinx's original coloration.

"Tourists who know the Sphinx as a mighty head standing forth from the sand, attached to the couchant form of a lion or some mysterious beast, whose flanks were also shrouded, will be surprised at the pictures of the Sphinx swept clean and free, showing the whole form and revealing the great paws, fifty feet long, between which stands a sacrificial altar. At this the Romans—who never missed the chance of propitiating a local god—did worship to the sun, while below the face of 'the monster,' as Pliny called it, is the upright stela of the time of Thothmes IV. All these were uncovered by Caveglia in 1817, and in 1853 and 1886 Mariette Pasha and Maspero also made partial clearances, which the desert sand promptly turned to futility.

"How the Egyptians and the Romans solved the sand problem, unless by ceaseless labor, we do not know. Certainly the stone walls, of which the lower portions have now been uncovered, can not have been protection sufficient in themselves, and the repair work done in the time of Thothmes and later in the Ptolemaic era is good evidence that the base of the Sphinx was kept clear. Had it been covered there would have been no decay. It is claimed that the recent work provides proof that the Sphinx was actually restored by Thothmes IV. in the XVIIIth Dynasty, as is stated on the inscription of the stela referred to".

Under the general title of "The Minor Museums of Italy," *Le Vie d'Italia* publishes a series of articles dealing with provincial museums and libraries from time to time. In a recent issue Mr. F. Reggiori writes of the Pinacoteca and Civic Museum of Savona, which he describes as "a typical provincial museum . . . not far from the port, with a beautiful sculptured portal of the type so common in Ligurian cities." The museum contains varied collections of "prehistoric" (ancient, or very early?) robes, numismatics, sculptures, ceramics, ethnographic specimens, and a valuable gallery of paintings among which are some especially good examples of the Quattrocentists which, according to the author, might well move many of the great galleries of the world to envy.

Further explorations of the dead cities in Tibet have just been completed by a Russian expedition under the leadership of Prof. P. Kozloff, who has returned to Leningrad from Karakhoto, with a mass of "hitherto unknown geographical and anthropological data, as well as valuable archaeological specimens." One of Prof. Kozloff's discoveries was the well-preserved tomb of a Tatar khan or prince, upon the summit of one of the Altai Mountains.

*La Science Historique* reports that during July last excavations at St. Bertrand de Comminges unearthed a number of white marble statues which apparently date back to the earliest years of the Roman occupation. One, a winged Victory, is considered remarkable for the imagination displayed in the treatment of the leg. Another is the statue of a young woman so beautiful it is strongly reminiscent of the best Greek work. Fragments of a colossal seated Jupiter, and others of an eagle of respectable dimensions, seem to indicate that there may have been a capital here, destroyed, of course, in the early part of the Vth century.

Among recent discoveries in France, the Abbé Hermet, priest of l'Hospitalet, records finding near his commune two dolmens and a quantity of baked clay pottery of different sorts. At Sonnac he also discovered a large number of graves, with their inhumed skeletons still in an excellent state of preservation.

The excavations recently concluded by Sir John Marshall, head of the Archaeological Survey of India, in the Desert of Sind, uncovered the remains of a well-built city some 5,000 years old, beneath which were found still older traces. Marked similarity is said to have been noted between this distinctly pre-Aryan civilization and the Sumerian culture, though many thousands of miles intervene between the banks of the Indus and Mesopotamia.

Eight large and several smaller Roman buildings, dating from the first and third centuries, have been discovered under the modern city of Cologne, Germany, while excavations for an athletic park were being made. The principal buildings had an elaborate sewerage system and baths. The main structure seems to have been a manor house, the lesser buildings the servants' quarters, stables, storehouses, etc.

Professor Dougherty of the American Schools of Oriental Research reports that the library of the Schools is now safely housed in the Baghdad Museum. He further writes, regarding his recent work:

"I made two extensive trips for the purpose of surveying a section of southern Babylonia. The first lasted from December 25 to the end of January. The second lasted from February 12 to March 16. My experiences were most varied. On the first trip I travelled with a tent, cook, etc. On the second I travelled without this equipment, finding quarters and food wherever I could among the Arabs. I visited mounds of all kinds, at times travelling through an absolute desert, at other times traversing flooded areas in a *bellum*. I was able to gather many specimens, such as potsherds, flints, seal cylinders, and other objects of interest. What appealed to me as much as anything else was the evidence of the preservation of certain phases of Babylonian life among the people of today, particularly among the Marsh Arabs, in whose midst I spent a number of days."

## ART AND ARCHAEOLOGY

### DID MAN ORIGINATE IN MONGOLIA?

In an article dealing with the work of Roy Chapman Andrews, who has returned from Mongolia, James C. Young in the *New York Times* points his remarks by beginning:

"The hypothesis that man first emerged from the lower orders upon the broad plateau of Mongolia is greatly strengthened by new evidence. Organized search for his bones has brought so many traces of early life on the Gobi Desert that it seems but another step to discovery of a primitive skeleton. According to Mr. Andrews, it will be cause for great surprise if the Gobi wastes do not yield human remnants of the earliest period. Working along the forty-fourth parallel, in a region 2,000 miles long by 400 in width, the expedition uncovered such varied proofs that man had lived there in dim ages as to leave little doubt that other and weightier evidence will be forthcoming. It has been established for the first time that the world of science proceeded upon a true theory concerning the waves of men who passed from Asia to Europe before the Stone Age."

He also quotes Mr. Andrews as having said to him: "Nowhere else in the world were conditions more favorable for the birth of man. I do not believe, as is generally supposed, that man first emerged in a hot country, because the conditions of tropical life are too easy. Man needed the spur of necessity to drive him upward. Climate and other factors were favorable to his appearance upon the Mongolian plateau in the Pleiocene Age, from 500,000 to 1,000,000 years ago."

"We have determined that Mongolia never passed through a glacial period. When ice still covered Europe (down into Spain) and the surface of America as far south as Texas, the Mongolian plateau was a well-watered region with a stimulating climate, where man might well have sprung from the lower orders. With Europe and America covered by the ice-cap, what region would seem a more probable home for the first man?"

Dr. Jacob Hirsch, the German antiquarian, recently issued a statement in New York, in which he listed the six greatest art treasures in the world as follows: The Parthenon Frieze; the Hermes of Praxiteles; the Venus of Melos (Milo); the seated Hera from Samos [for which the Berlin Museum paid \$400,000 during the darkest period of the World War]; the archaic Persephone [also purchased by Berlin]; and the bronze Charioteer of Delphi. Dr. Hirsch emphasized the importance of the Hera because "she was the last fine work produced in Greece during the archaic period—because her marble body formed a bridge between the straitness of the Egyptian influence and the glory of the golden age of Phidias." The Persephone he regards as "one of the first verses in the Greek genesis of sculpture, and probably the earliest marble statue in the world".

An Italian priest, recently returned to Rome from a mission in Libya, reports that in an arid region he traversed, he discovered a large number of "worked stones." The news item detailing the find comments upon the small size of the tools found. As ancient geographers chronicled the existence of pygmies in northern Africa, it is possible the clerical explorer may have stumbled upon the vestiges of one of these tribes.

### ROGERS AND HIS GOLDEN ROD PEN

To those who know W. A. Rogers as a cartoonist, the drawings on exhibition at the Dunthorne Galleries on Connecticut Avenue, Washington, will come as a surprise. In these Mr. Rogers has harked back to the days when, in company with Edwin A. Abbey and Howard Pyle, he was making illustrations for *Harper's Magazine*. For the past two or three summers he has spent a great deal of time with his sketchbook among the old streets and houses of Washington, in the woodland and among the rivers of southern Maryland and Virginia.

In these drawings Mr. Rogers attributes a quality, hitherto unnoticed in his work, to his golden rod pen, which has given the old Georgetown doorways and houses an atmosphere all their own. While sketching near the city late in the Fall, Mr. Rogers broke the only pen he had with him, and looking about for a substitute selected a stalk of golden rod which he quickly fashioned into a serviceable tool. The present exhibition testifies to the success of his venture.

The French authorities are making good use of Mr. John D. Rockefeller's gift of a million for the repair of historic buildings. At Reims, the Cathedral roof is nearing completeness, and the whole nave will be covered by the end of this year. Even more apparent progress has been made at Versailles. The entire ground floor of the Château has been purged of its inappropriate gilding and restored to its condition prior to the beginning of the nineteenth century; the grand stairway, displaced about 1837 by King Louis Philippe's terraces, is again in evidence; and Marie Antoinette's little bandbox Theatre in the Trianon grounds has been saved from ruin and restored both within and without.

### AMERICA DISOWNS TUTANKHAMEN

Speaking on recent developments in American archaeology before the American Philosophical Society, three eminent students vigorously denied that the American Indian owed cultural benefits to any of the great civilizations of Europe, Asia, or Africa. This sweeping generality is based on thousands of carefully recorded and laboriously observed facts, but it is a point of view which has not been "sold" to the public. The latter, led on by the more sensational theories of pseudoscientists, still believes in the link between the Egyptian and early Guatemaltecan civilizations, and in the invasion of this hemisphere by Phœnicians, or lost tribes of Israel.

The archaeologist, like the alchemist, deals in mystery; his task is to transmute the dross of prehistoric relics into the gold of history. Dealing with such an unstable subject as mankind, his results cannot be predicted with the infallibility of a chemical experiment. Yet even in this field much can be reduced to mathematical formulas, and to do this with remains of long dead races is the archaeologists' job.

Recent studies on this continent have extended our knowledge of man for thousands of years—before the dynastic days in Egypt; so far, indeed, that such primitive essentials as pottery making were unknown. Scientists tell us that the American Indian came from Asia by the Bering Strait, but in times so remote that his chief accomplishments were the use of speech and the use of fire. Since that migration there is no shred of scientific proof of any influence on his development other than that of the elements that this hemisphere produced.—*Editorial from The Independent.*



## ART AND ARCHAEOLOGY

In a paper read before the Geographical Section of the British Association at Southampton by Mr. Heywood Sumner, as reported in a recent *Journal* of the Royal Geographical Society of London, the Neolithic remains found in the New Forest region were described at length. The area is a triangle in Hampshire, extending, roughly, from Christchurch northeast to Southampton, west to the Avon, and south again to Christchurch. In general the soil is clayey and very poor. Barrows are numerous—68 have been found in one location, all unusual because of their size. They offer testimony [Mr. Sumner excavated six] of "local ritual construction of some elaboration, and tribal poverty in the repeated absence of associated relics . . . Assured Iron Age evidence . . . shows this settlement was occupied from the earliest times . . . to a late period of the Roman occupation. Metal working, making of articles of glass and Kimmeridge shale, and weaving were carried on here. Cereals were cultivated and grain was ground in stone querns. Trade connections existed with the Continent . . . The Roman evidence in the Forest is limited to Roman pottery kilns, to pastoral enclosures [earthworks], and to debated Roman roads. There are no villa sites."

Teachers and lecturers on Spain interested in securing lantern slides or photographic prints of more than 65,000 subjects in the field of archaeology in Spain, may now do so without the necessity of sending abroad for their material. The negatives of the *Archiv Mas* of Barcelona are now so distributed in this country as to be readily attainable. For Romanic art, sculpture, goldsmith work and ivories, apply to the Metropolitan Museum, New York; for architecture, customs, costumes, etc., The Hispanic Society, New York; for sculpture and architecture, Harvard University, Cambridge, Mass.; for paintings on wood, canvas, copper, miniatures, etc., The Frick Library, New York; for pre-Romanic sculpture, archaic material, etc., Prof. A. Kingsley Porter, Elmwood Avenue, Cambridge, Mass. Each copy of whatever nature is briefly described in its accompanying title.

Press dispatches from Moscow tell of the discovery by Russian archaeologists of the remains of a city not far from that metropolis which is believed to date from about the beginning of the Iron Age. Iron knives and arrows, glass bracelets, bone combs and gold and silver jewelry were found, as well as considerable archaic pottery bearing textile designs. Part of the ruins, it is believed, point to the existence of a kremlin.

The Louvre in Paris is rejoicing over the acquisition of a fine statue of Sesostris (or Senwosre) II, king of the XIIth Dynasty. The statue, with several others of less importance, was excavated from the ruins of a temple northeast of Karnak, according to press reports. The statue is of unusual importance since it is a portrait and not a mere conventionalized memorial.

Subscribers to ART AND ARCHAEOLOGY who can spare copies of their back numbers from 1918 to the present are requested to send them to Mr. Burton Stevenson, Director, The American Library in Paris, 10, rue de l'Elysée, Paris, France. The American Library is exceedingly anxious to complete its files as far back as 1918, and no copies can be sent from the office of this magazine because none are available. Packages should be addressed to Mr. Stevenson, and forwarded through the Bureau of International Exchange, Smithsonian Institution, Washington, D. C. The Library will, of course, pay the postal charges to Washington from the giver's residence.

Egyptology is encouraged in Belgium by the Queen Elizabeth Egyptological Foundation, established to commemorate the entrance of the Queen on February 18, 1923, into the tomb of Tutankhamen. It has already made valuable contributions to the *Musée des Cinquentaïres*, has had a Fellow at work in Thebes, and publishes a bulletin, the *Chronique d'Égypte*.

The thousands of Americans who have visited the Alhambra at Granada, Spain, perhaps did not realize when they studied this vast congeries of Moorish structures that a considerable part of the decorations were restorations, the work of the talented and skilful Contreras family. But within the past few years the general condition of the Alhambra has become so bad that systematic treatment and care were necessary on a large scale. In 1923 Señor Don Leopoldo Torres Balbas, the archaeologist, was made Curator, and at last the Alhambra is safe. Señor Balbas has adopted an unyieldingly conservative attitude, and where parts of the Palace are literally falling to pieces, he is replacing them with sound modern construction made in modern fashion and nowhere attempting to "restore" or imitate the work of Moorish times. This method preserves both the original flavor of the structures and at the same time makes plain the new parts, thus avoiding any confusion for the future. Foundations have been strengthened, new sections placed in walls, ceilings repaired, doors built, plaster-work patched in unobtrusive tints, and the nucleus of a museum established by collecting carefully every broken or fallen fragment of Moorish work and marking it as accurately as circumstances permit. No plans for the long-talked-of Irving statue have as yet taken shape.

Where a purchaser of paintings pays a dealer in part with another painting at an agreed valuation, the transfer by the purchaser is regarded as a taxable sale, according to a ruling just made by the Solicitor of Internal Revenue. This ruling is of importance because of the general practice of art dealers to take back other paintings as part of the price for which they sell their own.

Through the generosity of Mrs. J. M. High, widow of a prominent Atlanta business man, the Atlanta Art Association has received the gift of the High property, at Peachtree and Fifteenth Streets, as a home for the city's art museum. The value of the gift is estimated at about \$100,000, and the available space is some 27,000 square feet, which compares favorably in size with the space in other similar institutions. The nucleus of the collection already purchased will be installed as soon as the mansion is remodeled.

A Canadian correspondent calls attention to the fact that the statement in the April-May number of ART AND ARCHAEOLOGY that the Philadelphia Exposition of 1876 was "the first great world's fair" is incorrect. "I have always understood," adds this Canadian friend, "that the International Exhibition in London in 1851 was the first of this nature. I also believe there was an international exhibition in Vienna previous to the Centennial. Further, previous to the Vienna exhibition there was a second exhibition, I believe, in London in 1862, and one in Paris in 1867. The exhibition of 1876 in Philadelphia may have been the largest up to that time, but to refer to it as the *first* is, to use a parliamentary expression, 'not strictly in accordance with facts'". We apologize; our correspondent is right. Nevertheless, the Philadelphia Centennial of '76 was so much more important in many ways than its predecessors that they hardly seemed to rank with it as genuine representations of world progress—as the Centennial certainly did.



# GLOSSARY

(Continued from last issue. For explanations, see issues of June and July–August, 1926.)

- Æ-to'li-a:** a Greek district N. of the Corinthian Gulf. **Acarnania.**
- Æ-to'li-ans:** inhabitants of Ætolia.
- A'fer, Pub'li-us Te-ren'ti-us:** Terence, the Latin comic poet (B. C. 195–159).
- af'hus:** in Norse mythol., the small structure adjoining the temple proper where the sacred images and the altar were kept.
- â fi-o'ri:** (Ital.) a term used in ceramics to define a style of pottery (as majolica) decorated with intertwined birds and flowers.
- â fo'glie:** (Ital.) a common type of crude decoration on Ital. pottery, consisting chiefly of leaves.
- A-fra'ni-us:** (1) a Ro. comic poet of the 1st century; (2) a Ro. consul and friend of Pompey.
- Afri-can-oid":** in ethmol., characterized by the nature and appearance of an African.
- Afri-ca'nus:** (1) Julius, a Ro. orator of the 1st century; (2) Sextus Julius, a IIIrd century Christian historian and author.
- a'froid:** (Fr.) in ceramics, being in an unfired condition; applied to the decoration or painting of pottery.
- a'gal-ma:** (1) in Gr. archaeol., the statue of a god or goddess as distinguished from one of a human; (2) an art work offered to a deity.
- Ag'a-me'des:** a Gr. architect of ancient times.
- Ag'a-mem'non:** in Homer's Iliad and Æschylus' *Agamemnon*, a Mycenaean king, and the commander of the Gr. forces before Troy.
- Ag'a-nip'pe:** a Bœotian nymph.
- Ag'a-thar'cus:** a Vth century, B. C., Greek painter.
- A-gath'o-cles:** Tyrant of Syracuse, Sicily (B. C. 361–289).
- Ag'a-thon:** a Vth century, B. C., Greek tragic poet.
- age:** (1) in the archaeol. sense, an indeterminate period or condition in the history of man marked by the physical character and material of his civilization and its tools; (2) in the ethmol. of the N. A. Indian, standing in the tribe or community as fixed by the power or force of the individual or group, or the rank of a captive as determined by births in the family of his captor; that is, he is slave to all members of that family born before his capture; (3) **Augustan A.:** the most brilliant in Ro. literature, extending from B. C. 31 to A. D. 14; (4) **Copper A.:** the period between the Neolithic and Bronze Ages; (5) **Heroic A.:** in general mythol., the time when demigods and heroes lived among men; (6) **Lacustrine A.:** that period of prehistory marked by the construction and use of lake dwellings; (7) **Middle A.:** the period generally meant as extending from the fall of Rome in 476 to the discovery of America (1492) or the Reformation (1517).
- A-ge'nor:** (1) in Gr. mythol., a warrior of Troy; (2) in Phenice. mythol., the royal father of Cadmus and Europa.
- Ag'e-san'der:** a sculptor of Rhodes who, with Polydorus and Athenodorus, created the Laocoon.
- A-ges'i-la'us:** king of Sparta in the V-IVth centuries B. C.
- Ag'e-sip'o-lis:** a IVth century king of Sparta.
- ag'ger:** in Ro. mil. engineering, a mound or heap, especially the earthworks forming the defenses of a fortified camp.
- ag'i-a-ste'ri-um:** in archit., the sanctuary or holy place in a basilica where the altar was placed.
- A-gla'ia:** (Gr. "Brightness") one of the Three Graces.
- Ag'ni:** in Hindu mythol., the god of lightning and fire; the sun-god of the early Aryans, 2-faced, 7-armed, 3-legged.
- a'go-ge:** (1) in Gr. music of ancient times, the rhythm or cadence of movement; (2) melody in successive scales, either ascending or descending.

The words below all appear in articles contained in this number. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

**arête:** a long, dividing ridge; the crest of a mountain dividing two water-sheds.

**Bar-Hebræus:** Gregor Abulfaraj ben el-Arun, an Armenian bishop and ecclesiastical author of the XIIIth century, who wrote in Syriac and Arabic.

**Barlaam and Josaphat:** An VIIIth century Christian account of the Buddha, probably written by St. John of Damascus.

**Bodhisattva:** (Sanskrit) any one of the many Buddhas-elect whose essence is held to be the perfection of spiritual knowledge.

**dhooley:** an Anglo-Indian form of palanquin or litter, made of canvas and bamboo, for transporting the sick or injured.

**epigraphic:** pertaining to the science of epigraphs or inscriptions, and their interpretation.

**fazzoletto:** (Ital.) literally, a handkerchief; in sword-play, a cloak or scarf sometimes wound around the dagger-arm as a protection.

**loess:** a fine, calcareous clay or sand of Pleistocene or Holocene formation, generally found bordering river valleys, and at times making bluffs along the courses of rivers.

**Manichæan:** pertaining to the dualistic philosophy of religion in which the Persian Manes, of the third century, taught that light and goodness, as personified in God, are in perpetual conflict with chaos and evil: i. e., that the soul is in warfare with the body.

**Nestorian:** a Christian sect named after the patriarch of Constantinople, holding that Christ had two distinct natures existing independently.

**Nike:** (Gr.) the goddess of victory.

**Sassanian:** belonging to or representative of the last truly Persian dynasty, which ceased A. D. 642.

**scarab:** a gem representing the beetle, which was the Egyptian emblem of both fertility and resurrection.

**tempera:** painting in distemper.

**yak:** a bovine of Central Asia, between the true ox and the bison, and domesticated for draft and other purposes by the Tibetans.

## BOOK CRITIQUES

*Why We Look at Pictures, a Study of the Evolution of Taste.* By Carl H. P. Thurston. Pp. xi, 338, 86 page plates. Dodd, Mead & Co., New York. 1926. \$4.

In his introduction to the volume the author has very generously contributed to the review of his work in the following lines:

"This book is first of all a practical aid to the enjoyment of pictures. Its method is to begin with the simplest aesthetic pleasures, which lie on the very surface of a picture where they can be tasted by any casual passer-by, however slight his training and experience in art, and to lead the reader from these, by a path approximately as easy and continuous as a flight of stairs, to the rarer and more elusive pleasures which lie concealed at its heart and which can be savored only by those who have acquired some familiarity with the language of paint."

The work is an elaborate presentation of the pleasures that may be derived from contemplation of works of art, and more especially of painting. These pleasures are more varied and important than is realized save by the few who have in one way or another come to feel the emotion-stirring qualities of the work of the masters. The author gives us a scientific analysis of these pleasures in simple and readable form, much as the scientist analyzes and presents the subject of his researches. While the purpose of the scientist is to contribute to the sum of human knowledge, the author aims to contribute to the sum of human happiness. He seeks to open the eyes of the multitude to a realm of aesthetic pleasures to which they are in a large measure blind. So in Part One, under the heading "Representation", he considers in ample detail the elementary pleasures that may be derived from the painter's utilization of form, substance, space, light, color, focus, movement, life, portraiture, and illustration.

A higher plane of esthetic manifestation is reached in Part Two where, under the heading "Composition", the nature of beauty, form in space, light and color, composition and movement, decorative painting, absolute painting, blending of form and meaning as manifested in painting, are ably considered. Naturally these headings give little suggestion of the lucid and thorough treatment of the several topics.

In Part Three, under the heading "Personality", discriminating attention is given to skill, power and ease, invention and imagination, vision and contemplation, emotion, credit, per-

sonality, external factors, and greatness. Under these headings the more elusive pleasures which lie at the heart of the painter's art are presented with a fullness never before attempted. The work as a whole is well considered and ably carried out, and although necessarily burdened with detail, must contribute to a fuller knowledge of the significance of art and to an appreciation of its reason for being.

The 86 well-selected and well-printed plates serve to supplement the text, in which frequent reference is made to them, as well as to a much wider range of works, ancient and modern.

W. H. HOLMES.

*Israel and Babylon.* By W. Lansdell Wardle. Pp. 343. Fleming H. Revell Co., New York, 1925. \$2.50.

It is hard to see the need of a new book on the relation of Israel to Babylon, when we have already the admirable works of Jastrow, *Hebrew and Babylonian Traditions*; Rogers, *Cuneiform Parallels to the Old Testament*; and Barton, *Archæology and the Bible*—which last very important work Wardle does not cite either in his bibliography or in the body of the book—to say nothing of all the numerous German works on the subject. A new treatise on this subject is justified only by new archæological material which is not accessible in other handbooks, or by a new interpretation of the facts. Neither of these requirements is met by the present work. It is a careful and trustworthy collection of Babylonian material, but it contains nothing new; in fact, a number of discoveries which were made before its publication are not recorded.

As to the point of view, there is also nothing new. The author seeks to minimize the influence of Babylon upon Israel. The primeval stories of the creation, antediluvians, deluge, tower of Babel, etc., are not of Babylonian, but of primitive Semitic origin—in spite of the fact that two of the rivers of Paradise are the Tigris and the Euphrates, and that Babel is Babylon. Babylonian legislation has had no influence upon Hebrew legislation; the common features are primitive Semitic—in spite of the fact that both systems of legislation are adapted to agricultural civilization, and not to the primitive Semitic nomad life of the desert. Babylonian religion and conceptions of the future life have also had little or no influence upon Hebrew conceptions. The Sabbath

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has no Babylonian affiliations. The author is entirely justified in rejecting the extravagant fancies of the so-called Pan-Babylonian astral *Weltanschauung*; but when, in his reaction against this, he goes to the extreme of practically denying any Babylonian influence upon Israel, he will not be followed by most Orientalists.

In his treatment of Hebrew history and religion the author holds extremely conservative opinions. "For ourselves we believe that Abraham was an historic person, and that the story of the migration from Ur of the Chaldees by way of Haran to Canaan rests upon a sound tradition"; but for this oracular utterance he produces no evidence. Moses was the originator of Hebrew monotheism, and not merely of monolatry. The Decalogue of Ex. XX and of Deut. V is genuinely Mosaic. The Book of the Covenant in Ex. XXI-XXIII is older than the monarchy. As a whole this book is a piece of special pleading for traditional theories, and not a sound piece of inductive reasoning from the facts.

LEWIS BAYLES PATON.

*Ostia, an Historical Guide to the Monuments.*  
By Guido Calza, Director of the Excavations at Ostia. Translated by R. Weeden-Cooke. Pp. xvi, 190. 46 illustrations. Bestetti & Tumminelli, Milan and Rome.

In dealing with so admirable and comprehensive a little work as this, the temptation is strong to go into details and to pick out for especial commendation parts of more than average excellence. Space, however, forbids, notwithstanding the clear value to all travelers and even to many students of Professor Calza's scholarly treatment. After an introduction in which the author stresses a knowledge of Ostia as essential to a full understanding of the Roman world, and an historical summary of value, charm and lucidity, which makes plain the life of the city and its relation to Rome, chapters follow on topography, architecture and decoration, technique and building materials, murals and mosaics, dwelling-houses, a history of the excavations, the method of restoration of the ruins, and a complete guide to the excavations. Professor Calza, who will be remembered by many as a frequent contributor to ART AND ARCHAEOLOGY, has succeeded in giving this convenient and attractive handbook not only the atmosphere of his own ripe scholarship and authority, but a tang of romance and human interest all too rare in works of this kind. It is a great pity that Mr. Weeden-Cooke's English and punctuation are at times so faulty. Mechanically, the book is excellent.

